THE FAN EVENT OF THE YEAR!

FIRST TIME EVER, TWO CONS FOR THE PRICE OF ONE!

EARL BLAIR AND G.B. LOVE HAVE POOLED THEIR RESOURCES, ENERGIES, AND TALENTS TO BRING FANDOM WHAT MAY WELL BE THE BIGGEST EVENT OF THE YEAR IN FANDOM -- TWO COMPLETE CONVENTIONS !!! BOTH CONVENTIONS, "HOUSTONCON 74" AND "STAR TREK 74", ARE BEING HELD ON THE SAME DATES, JUNE 20-23, AND AT THE SAME PLACE, THE BEAUTIFUL SHERATON-LINCOLN HOTEL IN HOUSTON, TEXAS. AND YOU CAN ATTEND AND TAKE PART IN BOTH CONVENTIONS WITH THE PURCHASE OF JUST ONE REGULAR MEMBERSHIP (7.50 IF ORDERED NOW OR $10.00 AT THE DOOR).

WE HAVE SPARED NO EXPENSE TO BRING YOU "THE TIME OF YOUR LIFE". FOUR FRANTIC DAYS AT HOUSTON THAT YOU'LL NEVER FORGET.

THE DEALING PROMISES TO BE NOTHING SHORT OF FANTASTIC. THE FACT IS THAT ALL DEALERS TABLES IN THE HOUSTONCON DEALERS ROOM (OVER 100) HAVE BEEN SOLD OUT SINCE APRIL 15th AND ONLY 10 TABLES ARE LEFT IN THE STAR TREK DEALERS ROOM.

AND AS FOR GUESTS: THE LIST OF GUESTS THAT WILL BE ATTENDING HOUSTONCON 74 AND STAR TREK 74 IS ALMOST ENDLESS. AND OF COURSE THERE WILL BE A LARGE GALA COSTUME CONTEST, TWO GIANT AUCTIONS, TWO LARGE ART SHOWS, AN AMATEUR FILM CONTEST, PANELS AND DISCUSSIONS BY OUR VARIOUS GUESTS, SLIDE SHOWS, AND A LIST OF DOORPRIZES THAT SEEMS TO GO ON FOREVER. CHECK THE ADS ELSEWHERE IN THIS ISSUE AND YOU'LL UNDERSTAND WHY EVERYONE IS GOING TO.....

HOUSTONCON '74

STAR TREK 74

June 20-23, 1974

THE ROCKET'S BLAST-COMICOLLECTOR NO. 110

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IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $10.00 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

ONE QUARTER PAGE ADVERTISEMENTS: $5.50 per page - These ads are reduced to occupy 1/4 page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

REGULAR CLASSIFIED ADS: 15¢ per 7 inch typed line - These ads are reduced to occupy 1/4 their size when printed in the RB&CC. MINIMUM - 75¢

SPECIAL CLASSIFIED ADS: 40¢ per 7 inch typed line - These ads are printed as is (not reduced in size). MINIMUM - $2.00

NOTICE - ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOGRAPHS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES, THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9875 S.W. 212 ST. - MIAMI, FLA. 33157

CIRCULATION: 2000 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 4 issues $4.50, 8 for $8.00, 12 for $11.50, 18 for $16.25
FIRST CLASS: 4 issues $5.50, 8 for $10.00, 12 for $16.50, 18 for $22.75
AIR MAIL: 4 issues $7.00, 8 for $13.00, 12 for $20.50, 18 for $26.75
SINGLE COPY: Third Class-$1.25, First Class-$1.50, Air Mail-$1.75

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 49, 50, 51, 52, 56, 57, 58, 59, 70, 78, 90, 93, 94, 95, 98, 99, 100, 101, 102, 103, 104, 105, 106 107, 108, 109, 110

THE ROCKET'S BLAST - COMICOLLECTOR is published by THE S.F.C.A., 9875 S.W. 212 Street, Miami, Florida 33157. EDITOR & PUBLISHER: GORDON B. LOVE, ASST. EDITOR: JAMES VAN HISE

Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

ADVERTISING DEADLINE FOR THE NEXT TWO ISSUES OF THE RB&CC - JUNE 17
JULY 22

EC IS BACK!

EXACTLY AS IT WAS

Full Color!!

That's right, complete full color reprint EC comics, exactly like the original comics, minus the ads. These are being produced from the original art with perfect color. The same EC high quality!

We will be stocking all titles as they become available. By ordering your copies from the SFCA, you are not only assured of prompt service but you will also receive your books in the best possible condition. We ship all copies flat, with card-board protection.

The titles we now have available are listed below. Be sure and check this section in each issue of the RBCC because we are constantly adding new titles. The price is $1.25 each. If you desire first class mailing, add 40¢ extra for each copy.
Send your order to: THE SFCA
9875 SW 212 ST.
MIAMI, FLA. 33157

NOW AVAILABLE:

CRYPT OF TERROR #1
WEIRD SCIENCE #15
SHOCK SUSPENSTORIES #12
HAUNT OF FEAR #12
WEIRD FANTASY #13
CRIME SUSPENSTORIES #25
VAULT OF HORROR #26
SHOCK SUSPENSTORIES #6

EDITOR'S NOTES: FOR THOSE WHO ASKED, THE CONAN ILLUSTRATION WE USED ON THE LAST COVER OF THE RBCC WAS DONE BY MIAMI ARTIST MIKE ZECK. THIS ISSUE'S COVER IS BY DON NEWTON, WHO IS DOING MUCH TO UPGRADE THE CHARLTON LINE.

Dear G.B.:

I'd like to thank you very much for the excellent job you did on the presentation of my article "NOSTALGIA, WHAT IS IT?" in RBCC 109. The addition of your well chosen illustrations was greatly appreciated. In reading it myself, knowing it from the inside, so to speak, even the minor typographical error of a letter within a word comes as a jolt, but as a worried writer, wanting my points to be "perfectly clear", there's easy comfort that anyone can see within a sentence, that the word is "intensify the experience" rather than intensity the experience , or "face" the depression" rather than"fact" the depression", but I can now see a "published" writer's nightmare would be not this, but the word or words that disappear altogether, altering a complete train of thought sometimes greatly. So it was in The 5th paragraph from the end of my article that singly by the word "more" being dropped by typographical error, the thought can be received as a blase' statement dismissing myth, famous paintings, ancient books, etc.. The full paragraph is this:

You think it's an exaggeration to place these creations in importance with Bach, the pyramids, the Bible, and other ancient books? Too much to say, as meaningfull as Greek buildings, and myths, famous paintings, cave paintings, and Notre Dame? No, maybe they shouldn't be in such company. Maybe they are more important to us. (unquote)

Without the word "more", it read as if I were just casually throwing out anything before the 20th century, and on the contrary, by disdaining our most recent past, by shutting out any warm and wonderful feeling for it, we destroy our stepping stone to our roots. The needed mystery of our real beginnings.

I'm sure that you Gordon, and your staff, understand this letter is written only to clarify, not to complain.

ALEX MCFEE

Dear G.B.:

I've been reading RBCC for years but your best work has finally been topped. Ray Miller's "Nostalgic Look At MLJ" is by far the best indepth article on MLJ ever written. I've been a fan of MLJ comics for 9 years and the information in Mr. Miller's article was very good. I hope you plan to go into Archie series as well. Archie was the only character to survive 35 years.

JOHN IAVARONE
7 GLENDALE AVE
ALBANY, N.Y. 12208

Dear G.B.:

I've only been in fandom about 4 months and RBCC #108 is the first issue I've ever seen. It's very impressive. Upon looking at the cover I thought this may have been a complimentary issue of some national weekly magazine. Looking at the inside cover, I knew this was a zine, but I still wondered what it was. The mystery remained until page 2. You've got to do something about this.

Ye olde fanzine shop was very good, but it made me believe you guys (The SFCA), are either a gigantic comics conglomerate or supported by the government. I haven't read FILMS FANTASTIQUE yet or TWIST OF THE DIAL. I can, however, comment on the rest of the articles, and give them a rating of 1-10, similar to the way CRITIQUE rates the books it reviews.

WOOD'S WORLD: You people must be rich to get hold of these Wood strips. =+8. CRITIQUE: Pretty good. You people should take a stand as to where...well, you know what I mean.=+10. A NOSTALGIC LOOK AT MLJ: Nice. But typewritten?=-8. THE WILLIAMSON COLLECTOR: See my comment on Wood's World.=+9. COMIC COLLECTORS COMMENTS: Scratch this one. As far as the columnists corner and odds and ends dept.=-1. The rest gets a 7. SF IN REVIEW: Expand it a little.=+8. THE INFO CENTER: What can I say=+25. PULPS: Expand it=+8. KEYHOLE: Whats Collage? otherwise=-10. Your ads were very excellent=+10.

You've got a great zine here. I wonder why you don't advertise. I saw one ad in Marvel comics, but I didn't order from it--I ordered from the review in INSIDE COMICS. Let me tell you why: I ignored the Marvel ad. $1.25 is too much to pay for a book I never heard of. Ordering from the SFCA is like ordering from XYZ CRUD. What's the SFCA.

I've never seen an SFCA ad anywhere else. (EDITOR: THAT'S PROBABLY BECAUSE YOU'VE ONLY BEEN IN FANDOM 4 MONTHS).

SPENCER NASH
8947 OTSEGO
DETROIT,MICH. 48204

Dear G.B.:

My compliments to Alex Mcfee for his good work with feeling on the NOSTALGIA article. I mostly dropped out of comics, monster mags, fantasy art, etc. about 5 years ago because the basic, lusty sense of wonder, the rich, colorful, imaginative fantasies of a love for life and beauty and decency became buried in greed, bad taste, and immaturity on the part of the people who create these things and the people who sell them. But with minds like Mr. McFee's, and others who remember what this silly daydream-collecting hobby is about, buried underneath the gray and bloody garbage, there may be sone hope left. I will never completely say goodbye to old fantasyland,

JOHN KENT

Dear G.B.:

I just finished reading RBCC #109 and there are two things I would like to comment on. First, I would like to thank Alex McFee for having the guts to write "Nostalgia, What Is That?" He has said a great many things in this article which have been on my mind for quite some time. Although I am not a fan of the old radio and movie serials, I still agree with what he had to say. Since his article is long I won't go into details, except for 2 major points.

1. Good art is good art, period!
2. Why should an art form (radio, movies, whatever) that produces an emotional response in the audience, be used to produce negative emotions? I certainly would rather walk out of a theatre feeling good than feeling down. No matter how well made, a picture that gives you bad vibes is a bummer scene! Period!

It would be interesting to note here that recent scientific studies have shown that your subconscious mind makes no distinction between real or imagined circumstance. So if you watch a lot of killing on the screen, even though consciencely you know it's just a movie, to your deeper part of the brain, it's just as if you were actually there. This is because the subconscience accepts everything as fact. And it's frightening to think what the subconscience will do after it's exposed to tons of negativity and bad vibes. In my own case, I don't want to find out!

Secondly, I disagree with Jim's review of CRIME SUSPENSTORIES #25 (EC reprint #6). It certainly deserves more than a 6! I feel it's an average EC issue, not great by any means, but compared to any competitors product, then or now, it still comes off better. Yes, it's true they did use a lot of the same formula over and over, but what a formula! Even in their average stories (as in this issue) the formular lets us see into peoples minds, and we can see how and why they are reacting to the situations they are in. You don't see any of that in todays comics. I'll take the standard EC formula, any day, over the all action and violence with hardly any justification, of todays titles. Balancing this issue between EC's best stuff and the rest of the field, I think that it deserves an 8. And another thing, I like Jack Kamen! He is a good fundamental illustrator. I feel most people don't like him because he didn't polish his drawing with a fancy brush style. Most of today's young artists have just the opposite problem. They can polish a drawing till "you can see yourself in it." But they can't pencil at all. Most have little knowledge of anatomy, perspective, and all the other things a good illustrator needs to know to be able to effectively place people in a setting and make it look convincing. Jack Kamen does this very well.

I also liked that Conan cover. You know, sometimes I wonder about R.T.

Mike McKenney

Dear G.B.:

Just wanted to write and correct some misinformation in the installment of The Williamson Collector in #107. First: Ralph Mayo was NOT "the staff artist on JANN" as Larry claims in his review of Jann #17. Fact is Mayo never worked for Atlas except in the capacity of an inker on Williamson. Second: All the Williamson/Mayo collaborations were done with Al pencilling and Ralph on inks. It's very doubtful if Mayo ever pencilled anything at all for Atlas.

JIM VADEBONCOEUR, JR.
3898 MAGNOLIA DR. #2
PALO ALTO, CAL. 94306

Dear G.B.:

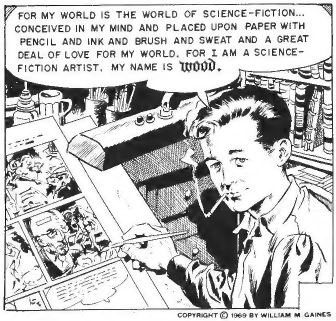
Really enjoyed the latest issue of the RBCC. There didn't seem to be too much difference between 107 and the previous half-dozen issues though. But for some intangible reason I just seemed to groove on it. One major difference, however, was word balloons on the cover. In most cases these blemishes detract from the beauty of the cover. But not here. The cover would have been without substance with the absence of said balloons. They added weight which in turn lent impact (not to mention an explanatory note). And to my knowledge this is the first time you have employed word balloons on the RBCC cover. Nicely done. I was glad to see you thought enough of my comments to warrant them a spot in your "Blasts" but I was a little disappointed in your not giving me credit for the "Winkerbean" strip. After all, Howard Siegel gave Mark Trost a tip of the hat for the NPP ad shown in his column, didn't he? Anyway, don't lose any sleep over it. I suspect you'll be using those "Thormsby" panels in future issues and the reason I sent them in is not to see my name appearing but to have fandom share in something that I think will interest them.

Now then, on to financial matters. With this letter I am subscribing to my eighth 8-issue sub. Is that some kind of SFCA record? (EDITOR: I DON'T KNOW IF THAT IS, BUT I JUST RECIVED IN THE LAST MONTH, AN ORDER FOR A 54 ISSUE RBCC SUB.) Probably not since guys like Ken Mitchell, Jerry Bails,, a handful of dealers, and others go back a lot longer in fandom than yours truly. I want you to know that I am just like B.J. Thomas. How? Well, he's "hooked on a feelin'" and so am I. That being nostalgia. I haven't bought a fanzine for about 4 years or so and in my last letter to you I mentioned that I was going to get involved in fandom once again. To me there's no better way than through fanzines and the best fanzines come from the best publisher--you. I get a big kick from seeing all the 'new' talent working for comics companies. Almost all of them, at one time or another, either published, drew for, or wrote for fanzines. One person I'd like to see break in is Bill Wilson, although I don't know if he's interested in anything along that line.

LARRY MAY
32 BENTON ST.
DUNKIRK, NY 14048

EDITOR: FOR THOSE OF YOU WHO HAVE SUBSCRIPTIONS TO "MARVEL TIMES", WE ARE VERY SORRY FOR THE LONG DELAY IN PUTTING OUT THE 4TH ISSUE. WE ARE CURRENTLY WORKING ON IT AND HOPE TO HAVE IT OUT IN JUNE OR EARLY JULY. IT WILL IN FACT, BE A DOUBLE-SIZED ISSUE.

WOOD'S WORLD


FOR MY WORLD IS THE WORLD OF SCIENCE-FICTION... CONCEIVED IN MY MIND AND PLACED UPON PAPER WITH PENCIL AND INK AND BRUSH AND SWEAT AND A GREAT DEAL OF LOVE FOR MY WORLD. FOR I AM A SCIENCE-FICTION ARTIST. MY NAME IS wood.
COPYRIGHT © 1969 BY WILLIAM M GAINES

In this section we feature, in serialized form, some of the best Wally Wood non-EC strips. This issue we present part two of "Kenton Of The Star Patrol" from STRANGE WORLDS #3, 1951.

GOT TO GET SOMETHING TO... KEEP WARM! BRRRR... MAYBE THIS STORAGE COMPARTMENT--A BLANKET! JUST THE THING! I'LL WRAP MYSELF UP IN IT.
FOR HOURS, DAVE KENTON LIES COLD AND NUMB, THROUGH THE METAL WALLS OF THE TINY SHIP, HE HEARS SIGNAL GONGS CLANG -- HEARS THE FORWARD JETS ROAR INTO LIFE--FEELS THE SLOW PROGRESS OF THE SPACESHIP ENTERING A PLANET'S MAGNETIC TUG. THEN THERE IS THE THUMP OF THE ALIEN SHIP SINKING INTO ITS LAUNCHING CRADLE.
CLANGG
THEY'VE GONE! NOW'S MY CHANCE TO GET OUT.. BUT FIRST I HAVE TO GET SOME ALIEN CLOTHES THAT WILL KEEP ME WARM IN THIS ARCTIC COLD!
ALONE IN THE SPACESHIP'S LABORATORY, KENTON WORKS WITH INSULATED WIRE AND SMALL, POWERFUL BATTERIES TO MAKE HIMSELF A SET OF ELECTRIC CLOTHES...
THIS WORKS ON THE SAME PRINCIPLE AS THE ELECTRIC BLANKET. NOT ONLY WILL IT KEEP ME WARM IN THIS SUB-ZERO TEMPERATURE, BUT IT WILL SERVE AS A DISGUISE, AFTER I STUFF THE EXTRA SLEEVES WITH CLOTH.
I CAN PASS FOR AN ALIEN EXCEPT FOR A CLOSE INSPECTION! HMMM... FIRST THING TO LOOK FOR IS
A MUSEUM...
AFTER SOME HOURS, KENTON FINDS WHAT HE SEEKS ON AN UPPER LEVEL FLOOR OF A VAST BUILDING--
A LINGUAL EDUCATOR MACHINE! WHAT A BREAK! IT TEACHES THE FLANN LANGUAGE IN HYPNOTICALLY-INDUCED STUDY PERIODS! PROBABLY FOR THE TRAINING OF THEIR CHILDREN.
HOUR AFTER HOUR, KENTON STUDIES THE FLANN LANGUAGE. HE TOILS ON, MOVING FROM SCREEN TO SCREEN, LEARNING THE ACCUMULATED WISDOM OF THE FLANN--WHEN SUDDENLY, BEHIND HIM, A DOOR OPENS...
THE FLANN CAME TO THE SOLAR SYSTEM FROM THEIR OWN WORLD OVER A THOUSAND YEARS AGO! THEY'RE COMPOSED OF SILICON ATOMS RATHER THAN CARBON ATOMS, AS MANKIND IS--HUH! THAT OUGHT TO MEAN SOMETHING TO ME--BUT WHAT?
9

YIII! IF I HADN'T SEEN THE REFLECTION OF THAT OPENING DOOR IN THE GLASS OF THE VISI-SCREEN, I'D BE BLASTED INTO MOLECULES RIGHT ABOUT NOW! JUST WHEN I WAS GETTING TO KNOW YOU FLANN PEOPLE TOO...
YOU FLANN CAME FROM SOMEWHERE OUT BEYOND ANDROMEDA GALAXY, MORE THAN A THOUSAND YEARS AGO! YOU LANDED ON THE COLDEST PLANET IN THE SYSTEM, PLUTO—
ON PLUTO, YOU BUILT YOUR CITY, DEVISED NEW WEAPONS—WITH THE CONQUEST OF THE ENTIRE SOLAR SYSTEM IN MIND! THAT MAKES THIS SO MUCH SWEETER MUSIC TO MY EARS!
THE FLANN HAVE BEEN RAIDING THE URANIUM MINES ON TITAN TO GET ENOUGH ATOM BOMBS TO BLAST THE EARTH—STRONGEST OF ALL PLANETS—OUT OF EXISTENCE! THEY'RE READY TO MOVE INWARD TOWARD EARTH RIGHT NOW—AND I'M TOO FAR AWAY TO SEND ANY KIND OF WARNING!
AS KENTON RACES THROUGH THE CITY OF FLANN, SEEKING SOME MEANS OF ESCAPE, ARMED GUARDS DISCOVER THEIR FALLEN COMRADE...
A MAN FROM EARTH, YET HE SPOKE THE LANGUAGE OF THE FLANN! HE HIT ME—ALMOST WITH THE KICK OF A FORCE RAY!
AN EARTH SPY LOOSE IN FLANN CITY! WE'LL SOUND THE ALARM—ALERT ALL PATROLS!
MINUTES LATER, ON THE STREETS OUTSIDE—
ATTENTION, ALL PERSONNEL! REPORT AT ONCE TO HQ. AN EARTH SPY IS AT LIBERTY! REPORT AT ONCE TO BE CODED AND CERTIFIED! ATTENTION...
THEY'VE GOT ME THERE! IF I DON'T REPORT, A POLICE PATROL WILL BLAST ME...IF I DO REPORT, A CITY GUARD WILL DO THE SAME THING! WHAT DO I DO NOW?
AN EXPLOSIVE BULLET BLASTS THE SIDE OF THE STONE BUILDING, INCHES FROM KENTON'S FACE...
PARROWWW
THEY'VE SEEN ME! I'VE GOT TO FIND COVER SOMEWHERE!

ONE OF THOSE BULLETS ISN'T GOING TO MISS; PRETTY SOON! THERE MUST BE SOMEWHERE TO TURN--BUT WHERE? OH -- OH HERE COME THREE MORE IN FRONT...
ONE GOOD BODY BLOCK WILL CHECK YOU...
GOT TO TAKE A CHANCE...DIVE IN HERE! YIII!--THAT ONE WAS CLOSE!
WHAT THE--! THIS SLIDE IS COVERED WITH ICE...AND IS IT COLD! BRRR...HEY--I KNOW WHAT I'M IN! I'M INSIDE A GIGANTIC AIR-CONDITIONING VENT! ONE OF THE VENTS THAT KEEPS FLANN CITY AS COLD AS THAT SPACESHIP WAS...!
I COULDN'T STOP ON THAT CHUTE...IT WAS COVERED WITH ICE... NOW WHERE AM I GOING...?
THIS GLASS DIDN'T CUT ME, BUT I-- HEY! GLASS! SURE, THAT'S THE ANSWER TO THE COLD AND TO THE FLANN'S SILICON CONSTRUCTION! WHY DIDN'T I THINK OF THIS BEFORE?
THE AIR-CONDITIONING ENGINES MUST BE FAR BELOW! IF I REMEMBER THE LAYOUT OF THE CITY FROM THOSE BLUEPRINTS I STUDIED BACK AT THE MUSEUM, I'M IN THE MAIN WEATHER-CONDITIONING BUILDING RIGHT NOW...
7

ONLY TWO GUARDS! THE FLANN NEVER EXPECTED ANY SUCH HARE-BRAINED ATTACK LIKE I INTEND TO TRY! OVER YOU GO, BOYS! I'LL TAKE YOUR HANDGUNS...
"HEAT!" THAT'S WHAT I WANT! HEAT... HEAT...AND MORE HEAT! IT'S GOT TO BE PLENTY HOT...HOTTER THAN ANYWHERE OUTSIDE OF THE SUN ITSELF!
AS THE THERMOMETER RISES TO THE DANGER MARK AND BEYOND, SWEAT POURS OFF KENTON'S BODY! HE RIPS HIS UNIFORM TO SHREDS! HIS LUNGS PANT FOR AIR! UP, UP, UP GOES THE TEMPERATURE!
THIS INSULATED ROOM IS THE ONLY THING KEEPING ME...ALIVE! AND EVEN THIS INSULATION CAN'T TAKE MUCH MORE OF...THIS! IF I DON'T TURN OFF THE POWER, THIS HEAT WILL BAKE ME TO A CRISP...
CAN'T BREATHE...NEED AIR! GOT TO HAVE AIR! BUT I CAN'T TAKE A CHANCE! I'M EARTH'S ONLY HOPE, AND THIS HEAT IS MY ONLY HOPE! I CAN'T LET GO...NOT YET! HANG ON, KENTON...HANG ON!
FOR ONE HOUR THE TEMPERATURE OF FLANN CITY RISES TO INCREDIBLE HEIGHTS! STEAM SPURTS FROM AIR VALVES! EXPLODING WATER MAINS BURST UNDER PRESSURE! AND THEN, EVEN DAVE KENTON CAN STAND NO MORE...
JUST...MADE IT...BEFORE I BLACKED OUT! GOT THE FURNACES BANKED...BUILDING UP COLD NOW, AS BEFORE...INSTEAD OF THAT...AWFUL HEAT...
THE FLANN HAVE TURNED INTO GLASS! SINCE GLASS IS FORMED OF SILICON, FUSED BY HEAT, THE INTENSE HEAT FUSED THE SILICON IN THEIR BODIES...CHANGED THEIR MOLECULAR STRUCTURE FROM FLUID SILICON TO HARD SILICON OR GLASS!
I CAN RETURN TO EARTH, NOW. MY MISSION IS COMPLETED. NOT ONLY IS THE FLANN THREAT ENDED FOREVER, BUT EARTH ITSELF WILL PROFIT BY ADAPTING THE GREAT SCIENTIFIC DISCOVERIES OF THE FLANN!
THE END

FRAZETTA PRINT IN FULL COLOR

One of the most sought-after comics among collectors is FAMOUS PUNNIES #214. And the reason is, of course, because of the beautiful cover by Frazetta. Not only is the art great but the coloration is beautiful. A mint copy, when you can find one, sells for $10.00 and up!! And the only reason for the high price is the cover.

We took a mint copy, photographed it, in full color (a very expensive process) and printed up 1000 copies. The print itself is 8 x 11 on a 9 x 12 sheet of high quality glossy cover stock, and it is stunning, to say the least! We enlarged it just slightly (to make it more suitable for framing) but not enough to distort the art. This print is so beautiful and so near to the original that even people who own a copy will want one. This print is so beautiful that you'll want extra copies of it--it is that great.

And the best part--the price, is only $1.25 per copy!!!! Or two for only $2.00 !!!! All copies of this print will be mailed flat between sheets of protective cardboard. If you want yours mailed via 1st class, add 25¢ extra for one copy or 40¢ for two.

Send your order to:
THE SFCA
9875 SW 212 ST.
MIAMI, FLA. 33157

DEALERS RATES SENT UPON REQUEST.

RETURN IN TIME

by KEITH GEBERS

Oldtime radio drama was a theatre of the mind. It didn't tie the audience down to a definite image like movies or television. It let its listeners imagination take flight. Most of that advantage has either been forgotten or overlooked during the past generation. But people today -- especially young thinking people -- are beginning to rediscover the advantage of non-visual radio, a medium where imagination provides its own visual image. And radio drama is gaining new fans. Most of the offerings are classics from out of the past, but they are enjoying a new resurgance. Many individual radio stations have purchased "classic" radio packages for airing. Several private firms are offering tapes available for sale for home listening, and two networks, CBS and NBC, have discovered that people like the programs they are starting to offer on a limited basis.

In the classic days of radio, from 1930 to 1950, science fiction was NOT a forgotten entity. In fact, some of the programs that rendied the magical airwaves were very popular. However, the number of science fiction listeners were in a definite minority, just like aviation buffs or even sea adventure enthusiasts.

But the fact that radio allowed a full-measure of imagination made it a real natural for science fiction. The real classic of science fiction radio is a program that has been revived on both a network, as well as individual station packages -- X-MINUS ONE. This program started out known as DIMENSION-X, and was first presented in the waning days of network radio drama. Still, it had its pioneering elements. NBC was the first network to become interested in working with tape recordings and the various audio effects that could be achieved with the new recording breakthrough. Although news shows had previously utilized tape to some extent, it was X-MINUS ONE that pioneered its first major possibilities. Still, this was not without its hazards, since on one of the early shows one of the technicians erased the master tapes after the show was recorded, and no duplicates had been made. Of course it was re-recorded -- at full scale paid to the actors.

X-MINUS ONE is network drama in the highest, in addition to being fine science-fiction drama. Stories by the best-known names in science-fiction were adapted for the series. Names such as Robert Heinlein, Fredrick Brown, Ray Bradbury, Isaac Asimov, and Frederik Pohl all were featured on the series. The stories themselves were classics of sci-fi virtually brought to life. Among them, "The Green Hills of Earth", about Rhysling, the rocket jetman and famed blind singer of the Spaceways, who longs to come home again before he dies, to the cool green hills of earth.

The show was beautifully produced from a technical standpoint. Topnotch directors like Danny Sutter, Fred Weihe and Ed King sat in the director's chair. The best of the NBC soundmen like Agnew Horrine and Sam Monroe were used to paint an audio picture for the listeners. NBC employed the top names in radio drama for the series. Art Carney portrayed the lead in numerous shows, as did another radio star who was soon to make the transition from radio to TV and the movies, Jack Lemmon. Other veteran radio stars also were on the list of acting credits for the show, including Jan Miner, heroine of numerous radio soap operas; character actor Everett Sloane; and radio standby Santos Ortega.

X-MINUS ONE was first-class all the way, and still is.

Today NBC has been highly praised for bringing back the old series. The show is run on the 4th Sunday of every month. Time varies in different towns, of course, because many stations tape and delay the show. And the listeners have been very appreciative. One letter writer perhaps typified the views of many when he wrote: "It is such a great pleasure to use 'your mind's eye' instead of depending upon another's conception."

By far the science-fiction program with the most impact ever to appear on radio was a one-timer that was telecast as a Halloween special on Orson Welle's MERCURY THEATRE ON THE AIR. It was October 30, 1938 that H.G. Wells' THE WAR OF THE WORLDS was aired, and had probably a million listeners believing that Earth was being invaded from outer-space, even though the audience was repeatedly told during commercial breaks that the program was a drama. This individual program can be purchased for home listening today from various sources, and has been aired recently again by some radio stations.

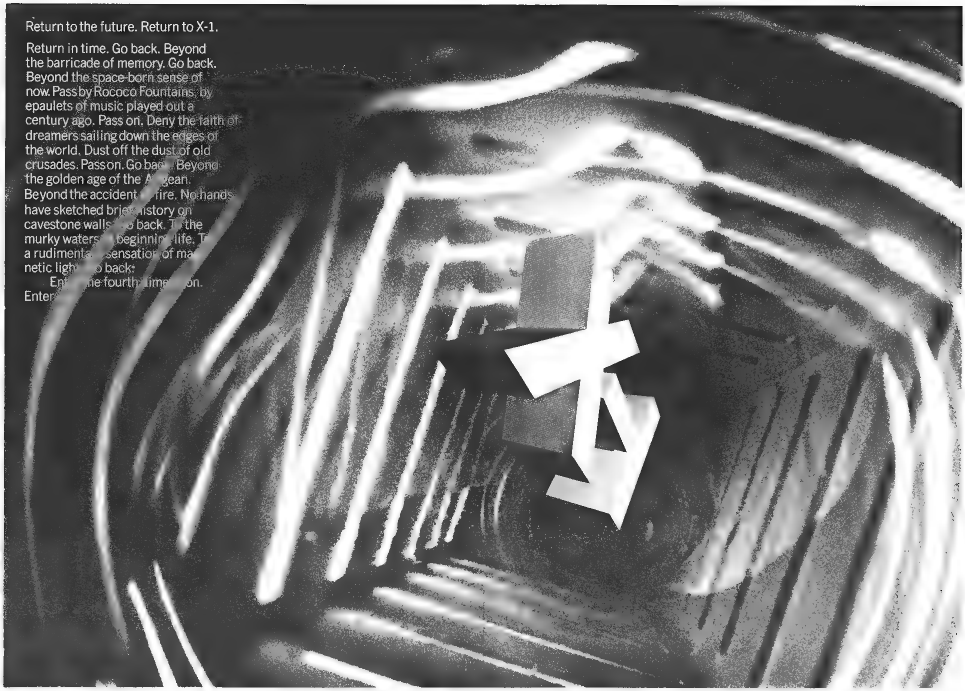
Radio station KCRA where the author works in Sacramento, California is heavily news oriented. Still, on Halloween Night, 1973 we played THE WAR OF THE WORLDS. Several of us newsmen waited around that evening, rather nervously, to see what the reaction would be from listeners. There was not one panic call, even though the previous April the local area had been the scene of a real disaster when an ammunition laden train exploded and virtually demolished a suburban community. Although there were no panic calls, the switchboard was loaded with listeners thanking us for a wonderful hour of entertainment and escape.

The Orson Welles classic was indeed a masterpiece of acting and production. We newsmen listening marveled at the authentic sounding "on-the-spot" reports from the "invasion scene" of Grovers Mills, New Jersey. The Only way a veteran newsman of today could tell the difference between the dramatization and a real on-the-spot broadcast was the lack of mistakes and the ultra-smooth transitions of the Orson Welle's production.

Those of us science fiction fans who were children during radio's golden years probably fared better than the adult sci-fi enthusiasts. We had our regular fare of daily kid-shows like BUCK ROGERS and FLASH GORDON. Here our favorite comic strips came to life through the immediacy and mental imagery of radio, but we didn't really think of it that way.

Each day a group of us children would gather at a friend's house and huddle around the radio to hear THE ADVENTURES OF BUCK ROGERS. We would all remain silent as we heard the weird sounds of the ultre sonic death rays created by Dr. Huer. The sounds of rockets exuded power-and-force and each one of us visualized Buck's latest space vehicle in probably a different way. But one thing was for sure -- Buck Rogers prepared us for the unnatural and frightening aspects of the computer world that would be forced upon us when we got to be adults.

Buck was played by four actors during his radio career, the most notable being John Larkin. Larkin


Return to the future. Return to X-1.
Return in time. Go back. Beyond the barricade of memory. Go back. Beyond the space-born sense of now. Pass by Rococo Fountains, by epaulets of music played out a century ago. Pass on. Deny the faith of dreamers sailing down the edges of the world. Dust off the dust of old crusades. Pass on. Go back. Beyond the golden age of the Aegean. Beyond the accident of fire. No hands have sketched brief history on cavestone walls. Go back. To the murky waters of beginning life. To a rudimentary sensation of magnetic light. Go back.
Enter the fourth time dimension.
Enter

later played PERRY MASON on the CBS morning series, then went into TV. For several years, the square jawed actor was the idol of the housewife drama-set when he played the cop-turned-lawyer on the CBS video-soaper THE EDGE OF NIGHT. Later he played the squadron commander on the TV series 12 O'CLOCK HIGH. But in the late 1960's a heart attack claimed John Larkin. His death was a loss to the whole broadcasting industry.

Unlike BUCK ROGERS, somehow FLASH GORDON's radio adventures just didn't capture the flavor of the comic strip. It appeared on the Mutual Network in 1935 and resembled a copy of BUCK ROGERS, never achieving the sophistication of the Alex Raymond comic strip. It's strange but children can even recognize a difference such as this. However, the world of the little people is not all that different from that of adults. They too can be discerning. The radio FLASH GORDON fought Ming and a host of other villains, but the sounds of rockets and ray-gun-zaps was pretty standard. Maybe what it lacked was the sword-and-sorcery aspect that the comic strip had and which the BUCK ROGERS strip didn't have.

Still, the role of Flash was very capably created for radio by actor Gale Gordon. This veteran actor is still around. He left the role of Flash to star on many other radio shows. He was loved both on radio and TV as Osgood Conklin, the principal on OUR MISS BROOKS. Today he is the brother-in-law and boss on THE LUCILLE BALL SHOW.

JACK ARMSTRONG, THE ALL AMERICAN BOY was classed as a serial-adventure and not science fiction. But many youngsters of the golden-age liked it because it combined some of the elements of science-fiction, aviation and sports adventure. Uncle Jim Fairfield was the scientist of the group, and taught Jack how to operate his many inventions.

Backbone of the acting staff were Jim and Don Ameche. Jim played Jack until 1938, when his voice became too husky and he went on to become a first-rate network announcer. Don was cast in the early days as Captain Hughes, but later went into movies and portrayed Dr. Alexander Graham Bell in a filmdom classic about the invention of the telephone.

In 1950, there was an attempt to feature a grown-up Jack Armstrong in the ABC series titled ARMSTRONG OF THE S.B.I. This was a thirty-minute complete drama and Jack was starred as chief investigator of the Scientific Bureau of Investigation. It ran three times weekly and was an attempt at a "down-to-earth" science fiction offering, minus such things as bug-eyed monsters. Although many observers thought the show in-tune with the times, it fizzled and died after nine-months gestation.

The so-called chiller-adventures occasionally bridged the field as science fiction. In early 1945 Mutual's THE MYSTERIOUS TRAVELER, which starred Maurice Tarplin, featured one program that told a story of a biologist who was experimenting with insect life in the Florida Everglades, and throughout the drama the theory kept being advanced that insects could eventually take over the world. But that wasn't the problem. The real problem was the scientist hated his wife and loved his assistant. So they killed the old lady and took refuge in his Everglades laboratory. Too bad! The bugs literally ate them out of house-and-life.

One of the finest half-hour chiller dramas was the short-lived CBS classic ESCAPE. It ran one short summer season in 1954 and was narrated by William Conrad (today TV's Cannon) and Paul Frees. It far exceeded SUSPENSE in entertainment value, primarily because of the variety of stories offered. My favorite was a story bridging on science-fiction involving a tunnel under the English Channel. Such a channel was actually started in the early years of this century, but was halted with the threat of the oncoming World War One. ESCAPE also featured a very suspenseful drama titled "Three Skeleton Key", the tale of three men stranded on a lighthouse island, and a horde of rats take over the area.

Mutual Broadcasting Company was a blessing for those people who lived in small isolated towns before the 1950's. NBC and CBS largely catered toward affiliates in the metropolitan centers, and radio stations that were located in the hamlets across the country were usually only 250 watts and were either independent of network affiliation or carried Mutual. Mutual may have been low-budget, and had to rely on regional sponsors, but they were competitive and gave the small town listeners a good variety of programs. Their science-fiction offering was TWO THOUSAND PLUS, which first appeared in 1950. The theme of this show was just what the title implied, stories that took place after the year two-thousand. TWO THOUSAND PLUS didn't have any big-name radio stars for actors, and its writing and production budget was purely bargain-basement category. Still, the production was good, the sound-effects were adequate, and it kept the science fiction fans in the rodeo centers of Wyoming and the hills of Montana happy. At least their home-town tea-kettle was able to carry it, and they were able to listen.

Networks were really quite reluctant to drop their dramatic radio programs. Surveys were showing that more people were listening to the radio than ever before, but closer demographic studies were showing that what they were now listening to were music and news programs. In the dying days of network radio dramatic programs, CBS presented a one time science fiction effort called "The Red Death", the story of a plague that swept the world where the striken would turn a weird crimson hue before dying. The final minutes of the show centered around the last two people on Earth.

The LUX RADIO THEATRE featured two science fiction classics during the fifties. In 1951 they did an adaptation of "The Day the Earth Stood Still" based on the screenplay and done in conjunction with the film. Michael Rennie recreated his role of Klaatu for the airwaves, but his supporting cast was almost totally different actors from the film version. Also in conjunction with the film, in 1954 they adapted "War of the Worlds" from the screenplay, only here Dana Andrews had the role which Gene Barry did on film.

But the days of network radio drama were coming to a close. In 1955, the networks conducted a vicious slash, replacing most dramatic programs with music or talk shows. Those who had been children in the hey-day of BUCK ROGERS and FLASH GORDON were now adults and were intensely fascinated with television, which was new and didn't require any imagination. It remained for the next generation to rediscover the Theatre of the Mind.

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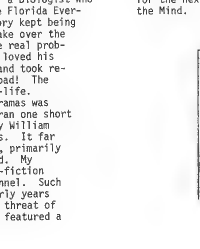

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V.2B- THE GREEN HORNET "DEATH PROWLS AT NIGHT"
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V.3B- CRIME CLUB: "THE CORPSE WORE A WIG"
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THE WHISTLER "7 STEPS TO MURDER"
CRIME CLUB "DEATH AT 7:10"
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V.5B- SHERLOCK HOLMES "SIGN OF FOUR" complete

V.6B- FRED ALLEN 1/20/46
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GREAT GILDERSLEEVE "SWOOZETON BOX"
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V.7B- BING CROSBY SHOW 3.14/47
GREAT GILDERSLEEVE "GILLY RUNS FOR MAYOR"
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V.9B- THEATRE FIVE "TOUR TIME IS UP"
THE LONE RANGER "SCAR BASCOMB GANG"
GREEN HORNET "UNEXPECTED MEETING"
GREEN HORNET "STUFFED PANDA"

V.10B THEATRE FIVE "MY OTHER SELF"
THE SHADOW "HOUSE OF HORROR"
THE GREEN HORNET "BAIT FOR A TWO TIMER"
THE LONE RANGER "TOM LAYTON RETURNS"

V.11B THE HONEYMOONERS (TV, 2 EPISODES, ORIG. CAST)
"RALPH & ED TELL ALICE WIVES THEY CAN'T GO FISHING," "RALPH GETS A SAFE DRIVING AWARD"
COIL .45 "PROUT" (TV)
SHADOW "DEATH PROWLS AT NIGHT"

V.12B THE HONEYMOONERS (TV, 3 EPISODES, ORIGINAL CAST)
"RALPH CALLS ALICE'S MOTHER A BLABBERMOUTH &
ALICE LEAVES HOME," "RALPH GOES BOWLING & HURTS
HIS BACK," "THE KRAMDENS GET A PHONE".
THEATRE X "THE DEAD WON'T DIE"

V.13B THE ADVENTURES OF SHERLOCK HOLMES (MOVIE SOUNDTRACK)
FAMILY THEATRE "BEAUTY & BRAINS"

V.14B STRAIGHT ARROW "FAST RUNNER" (LAST 8 SHOW)
JACK ARMSTRONG "WATER SPOUTS"
GENE AUTRY MELODY RANCH '55 XMAS SHOW
THE SHADOW "HOUSE THAT DEATH BUILT"
THE SHADOW "STAKE OUT"

V.15B STRAIGHT ARROW "WHITE COMANCHE"
CAPT MIDNIGHT * May 1947
CAPT MIDNIGHT 1/10/47
TOM MIX "MYSTERY OF HURRICANE HORSE"
DICK TRACY 9/16/46
DICK TRACY 9/13/46
OMAR, WIZARD OF PERSIA 1935

V.16B BLUE BEETLE "A NECKLACE IS STOLEN"
BLUE BEETLE "BLACKMAIL"
GREEN HORNET "HIGHWAY ROBBERY"
THE BLACK HOOD Aug. 30,1942
MANDRAKE THE MAGICIAN , 1st show
SUPERMAN, March 20,1945
SUPERMAN, Mar. 21,1945

V.17B GANGBUSTERS "CASE OF THE WOLVERINE"
X MINUS ONE "MERCHANT OF VENUS"
MAYOR OF TOWN July 1946
CHARLIE McCARTHY Sept. 21, 1941

V.18B MOLLE MYSTERY THEATRE Mar. 29, 1946
HERMIT'S CAVE "GYPSY'S CURSE"
I LOVE A MYSTERY "BURY YOUR DEAD, ARIZONA"
TARZAN 1st show

V.19B DANGER WITH GRAINGER "COMIC ARTIST"
GANGBUSTERS "MAD DOGS OF CRIME"
JOHNNY DOLLAR "MAYWARD GUN MATTER"
ELLERY QUEEN "ARMCHAIR DETECTIVE"

V.20B AL JOLSON "GUEST STAR"
HOP HARRIGAN
QUITE FLEASE "THING ON THE FOURABLE BOARD"
MY FRIEND IRMA "SEEING A GHOST"
SCARLET PIMPERNEL

V.21B MERCURY THEATER "WAR OF THE WORLDS" (ORIGINAL BROADCAST)
TOM MIX "MYSTERY OF MAGIC MESA"
X MINUS ONE "FIRST CONTACT"

V.22B FIRST NIGHTER "LETS GO ROUND AGAIN"
BLONDIE "DAGWOOD DREAMS"
BEULAH "BULAH WAS A SPY WITH BILL"
FRED ALLEN 3/23/47
ALDRICH FAMILY "STOLEN BYCYCLE"

V.23B ALDRICH FAMILY "PHONE MIX UP"
FIBBER & MOLLY "BIRTHDAY PARTHY FOR DOC GAMBLE"
X MINUS ONE "$1,000 A PLATE"
SUSPENSE "BACK FOR CHRISTMAS"

V.24B THE WHISTLER "SPELL IN GREEN"
THE SHADOW "THE SHADOW CHALLENGES"
THE SHADOW "CHIEF OF DEATH"
SUSPENSE "CAVE OF ALI BABA"

V.25B HAVE GUN WILL TRAVEL "ADAM FOLEY"
PHIL HARRIS, ALICE FAYE SHOW "XMAS SHOW"
HARRY LIME "IN BUDAPEST"
THE LONE RANGER "FLAMING ARROW"

V.26B CISCO KID "SHOWDOWN AT QUICKSAND BEND"
HOPALONG CASSIDY "LAWYER FROM LAREDO"
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LUX RADIO THEATRE "BROKEN ARROW"

V.27B HARRY LIME "IN TANGIERS"
LIFE OF RILEY "JR. GETS LECTURED"
MEET CORLIS ARCHER "DEXTER'S INSURANCE"
SUSPENSE "THE GREAT TRAIN ROBBERY"
THE UNEXPECTED "HANDLE WITH CARE"

V.28B HARDY FAMILY "MARDY'S BECOME ROYALTY"
MY FAVORITE HUSBAND "VALENTINE DAY"
PHILO VANCE "THE GIRL WHO CAME BACK"
MURDER CLINIC "TRAGEDY OF MARSDEN MANOR"

V.29B HAUNTING HOUR "OUT OF THE NIGHT"
CASEY, CRIME PHOTOGRAPHER "CLUE IN THE CLOUDS"
SECRETS OF SCOTLAND YARD "5 POLICE ARE SHOT"
MATT SLADE "THE GARAGE HEIR"

V.30B ADV. OF FRANK RACE "VANISHING PRESIDENT"
HAUNTING HOUR "CASE OF THE LONESOME CORPSE"
BLACK MUSEUM "THE SERVICE CARD"
MYSTERY THEATRE "DEATH TALKS OUT OF TURN"

V.31B THE LONE RANGER "FT. STANLEY"
THE SHADOW "TRAFFIC IN DEATH"
THE SHADOW "DEATH COILS TO STRIKE"
THE SHADOW "BONES OF THE DRAGON"

V.32B GREAT GILDERSLEEVE "KATHRYN'S BOATING DATE"
TOM MIX "CASE OF THE VANISHING VILLAGE"
SUSPENSE "THE 13th SOUND"
CISCO KID "CISCO'S SISTER"

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THE BURROWERS BENEATH by Brian Lumley [DAW BOOKS - 95¢]

For fans of H.P. Lovecraft and the Cthulhu mythos this book is a real treat. It concerns the investigations and discoveries of Titus Crow and Henri-Laurent de Marigny as they encounter the activities of strange creature-deities who live miles beneath the earth, forming tunnels by disintegrating the matter before them as they gain strength of number for their sinister plan to invade the surface. These sluglike creatures are led but an elesive one named Shudde-M'ell, and they are all part of the Cthulhu cycle as they too had been imprisoned eon ago by the elder gods...only Shudde-M'ell and his awful horde have somehow broken free.

The story opens with a few pages of correspondence exchanged between Crow and some other people involving some odd occurances in England involving minor quakes and subsidences. When we read the letter from the man who found weird tunnels at the bottom of a mine shaft and found odd writing on the wall, those familiar with the Cthulhu mythos know that he's in a pack of trouble. Much of what is described there seems innocent enough except to the reader who's familiar with the background, as the character Titus Crow is, and thus we can recognize the awful implications.

Although the creatures themselves are hardly ever actually seen, what they send to seek out those who are dangerous to them is seen, and this includes a weird sea creature and a disintegrating corpse of a man who disappeared thirty years before due to his knowledge about Shudde-M'ell as the creatures had burrowed up beneath his house and taken him away to a hideous existence. The trail takes the men from an offensive attack by the powers at the disposal of the burrowers, to defensive attacks by them as Crow begins to unravel secrets which can be used to destroy the weird horde beneath the earth. But even when Crow and his friends begin lauching offensives, it is only the beginning as the only thing that you can be sure of when dealing with creatures alive since the dawn of time is that there is nothing you can be sure of.

The story is written quite well, achieving tension and suspense if not the true feeling of horror that Lovecraft so often attained in his tales which pioneered the inspiration and ideas contained in this novel. It is still an excellent book though as I feel that Lumley is a much better writer than Derleth was and that this is a far more interesting and valuable addition to the great ream of weird fiction which has been added to the Cthulhu mythos is the years since its creator's death.

"Epicac" [Presented on the NBC-TV special SHORT STORIES OF LOVE. Based on a story by Kurt Vonnegut jr.] This story was quite a pleasant surprise for me as the prosaic title of the program this was presented on belies the originality and unique directions of the stories that were presented. The story is SF in that it revolves around a super computer named EPICAC who was constructed to aid the military in more efficiently correlating all the information and items needed to smoothly run a war campaign when the time comes. Although for some odd reason it only operated at 72% of its capability. One of the technitions discovers a new capability when he programs it to write poetry for a coworker for whom he is infatuated. The poetry is so effective that the girl falls for him. The only thing is, EPICAC himself loved the girl and when the man [excellently played by Bill Bixby] informs EPICAC why he can never marry her, EPICAC decides to commit suicide...only the reason is more complex than it simply appears on the surface. As EPICAC put it in his final readout, "I don't want to be a machine, and I don't want to think about war. I want to be made out of protoplasm and last forever so Pat will love me. But fate has made me a machine. That is the only problem I cannot solve. That is the only problem I want to solve. I can't go on this way. Good luck, my friend. Treat our Pat well."

Although the story may sound simple it was handled with wit and charm, EPICAC gaining a definite personality, as it were, so that his death, his loss, carries meaning.

The adaptation from Vonnegut's story is well handled. As this was one of his earliest tales, the ideas are better handled than the flow of the plot, it being well polished and guided by the scripter so that the characters are expanded a bit and made more interesting so that EPICAC doesn't overshadow them completely. It was one of the most enjoyable TV segments I've ever seen.

NEWS Arthur C. Clarke's CHILDHOOD'S END is being readied for production at Universal Studios. The novel deals with the ultimate evolution of the human race under the guidance of an alien super race. Sound vaguely familiar? Actually though it was written before 2001.***QUESTOR is not in production yet due to disagreements over format. NBC apparently wants it to have a "Fugitive" format. Sigh. ***Harlan Ellison has won an Edgar Award (the mystery writers award) for his excellent story "Whimper of Whipped Dogs."***Isaac Asimov's THE CAVES OF STEEL will be produced starring Jack Nicholson.**********

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GOLDEN AGE GLEANINGS

by RICHARD O'BRIEN

The Golden Age - caped Adonises, virtue-winged, their gut-primaries of blue and red and yellow splashing forth endlessly - brave, heedless, magnificently certain. Was there wrong? It would be righted. Was there vulnerability? It would be shielded. Were there enfeebled hopes, flickering dreams? Fear not, they would be fanned. The first. The mind. The power that surpasses power. All there. All used. All triumphant. Yes, there were giants on the earth in those days; when they weren't careening merrily through the sky.

I come from the Golden Age (note my tights) and I thought in this and succeeding columns, I'd share some of my memories and observations on that unique era. There'll be no special form; an index here, a bit of information there, occasionally, as now, a personal look backward at an era whose like will never be seen again.

For a moment, come back with me to 1939, to the then-sleepy town of Sayville, Long Island. Directly across Railroad Avenue from Marek's Dry Goods Store is Crutchley's Candy Store. My grandmother owned Marek's and from the spring of 1938 through the fall of 1940 I lived there with her, in the small bungalow behind the long, dimly-lit shop. And often, perhaps daily, I made my way across the street (I was five then, but in those days traffic was no problem) to stand before Crutchley's. And stare.

For in that window was a never-ending, brightly hued feast. An eye-filling array of shiny-covered magazines. Some were pulps, and I remember none of them. But most were comic books and even now, some still linger in ever-freshened crevices of my mind. I can recall the cover of World's Fair 1939, and being confused by it. Because just a little to one side was a comic, perhaps also with a World's Fair motif, that featured Smitty. To my young eye the boy on the cover of World's Fair comics also looked like Smitty, and even at that age I knew competing comics didn't use the same character. It puzzled me for weeks, but I guess not enough to intrigue me. I didn't buy either of them. In 1939, what enticed me was not the humorous machinations of a Smitty, or anyone who looked like him. That guy on the cover of Wonderworld 7, what was his name, the Flame? That was more my meat. A guy in red mask and yellow costume who battled eerie skull people with a - a flame gun! And look over there! On the cover of Mystery Men 4 - the Green Mask running up to rescue a girl about to be thrown into a flaming pit by a hideous, satanic savage. Would he get there in time? Well, if I was intrigued beyond patience, all that was required was a dime. If not - it still would be a picture worth staring at and conjecturing about for a month or so.

Money didn't come easily then, but somehow I did awfully well with comics in those Depression years. I once made a list of comics I bought in the period between January, 1940 and the fall of that year. Perhaps you'd like to live vicariously...In those months, books I can remember buying were, Detective 35, Target 1, Jumbo 12, Colossus, War 1, 2 or 3, Shadow 1, Detective 38, Shadow 2, Batman 1, Adventure (probably 46), Crash 1, Nickel 3, Shield-Wizard 1, Arrow 1, Top Notch 7, Feature #?, Human Torch 1 and All Star 2. Add to this gifts of Hyper Mystery 1 & 2, Future 1, Thrilling #7, an almost undoubted purchase of Famous Funnies, Tip-Top and maybe even Action Comics (if I hadn't already been turned off by Superman before I was six) add another dozen or so books I'm pretty sure I bought, and it comes to a pretty fair (and fickle) total. Just a small percentage, though, of the books I saw, and remember seeing, in the window of Crutchley's galleria del arte.

Next issue I'll get to a little more nitty-gritty, but for now let me close with a few personal speculations. Why did Jumbo Comics not work in the giant size? Back in June-July, 1939, I bought the World's Fair edition of Jumbo #8. I remember being entranced beyond measure by the bargain it offered. A Life-Magazine-sized comic, almost twice the usual size, for only a dime! Then I got it home and opened it, and what a disappointment - All the enchantment I'd anticipated was suddenly dispelled - the pages were - oh, no! - all in black and white! No color at all! That was enough to stop me - or would have been, if it hadn't been the last Jumbo-size issue of Jumbo.

And Red Raven #1. Why was it a failure? Well, I remember gazing at it through Crutchley's window for what seemed like months - maybe was. I was intrigued by it, came close to buying it a couple of times, but always held off. Why? Because the cover, with the Red Raven swooping over a castle, looked as if the strip would be set in the past, and super heroes, for me, and perhaps for others, were strictly modern-day!

Finally, Nickel Comics. I can remember buying Nickel 3, delighted at the bargain. In those days, super-doers came usually one to a comic, with the rest fillers. This way, you got a super-character for just a nickel, and had a nickel left over to spend on another comic - but wait! There was no other nickel comic. To wait two weeks for the next issue of Nickel would be torturous, assuming it even turned up. And to get only 32 pages for your comic book money - well, it just wasn't worth the candy or ice cream you could get for your other five cents. So - never again Nickel Comics, and maybe I wasn't the only one who thought so, since, as with giant-size Jumbo, its eighth issue was its last.

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10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with two exceptions. We will not be doing any SFCA publications, nor any item that is free. CRITIQUE offers a readership of two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 9875 S.W. 212 Street, Miami, Florida 33157

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

G.B. LOVE / EDITOR

AMRA VOL. 2 #60 - 50¢, 10/$4.50 - 24 pages - 7 X 10 - Published by the Terminus, Owlswick + Ft. Mudge Electrick Street Railroad Gazette, Box 8243, Philadelphia, Pa. 19101

AMRA is a magazine dealing in sword and sorcery in general, and Robert E. Howard's hero Conan specifically (Amra is the name Conan used when he was a pirate).

Each issue is filled with articles by many of the top names in the field. Because many of these articles deal in details, the average comic fan would be quickly bored by reading them. If, however, you like sword and sorcery and/or Heroic Fantasy, AMRA should be what you're looking for. Some of the contributors to AMRA include Lin Carter, L. Sptague De Camp, John Boardman, Roy Krenkel, George Barr, Tim Kirk and many more excellent people.

This issue contains fifteen pages of reviews of new books, a four page excerpt from Rudyard Kipling about the gods of the copy book headings, two pages of limericks, an index to the contents of AMRA's #51-60, and a cover by Roy Krenkel. Also sprinkled throughout the issue is art by Tim Kirk, Tim Powers, Ray Capella, Paty, and of course R.G.K.

One of the major problems with AMRA is the publishing schedule. At best it only appears three times a year, with two annual issues being the norm. Each issue is thin, about twenty-four pages, but the price is reasonable. I would suggest you buy a subscription instead of just a single issue if you plan on getting it.

AMRA is a very sophisticated magazine and I would only recommend it to someone interested in the field. In its field, AMRA is one of the best.

RATING 9 / MIKE McKENNEY

PORTFOLIO SEVENTY-FOUR BY KELLY FREAS - $11.95 per set, $16.95 autographed, single pictures $3.00 each, $4.50 autographed - Set of six posters 12 1/2 X 19 - Published by Kelly and Polly Freas, Route 4, Box 4056A, Virginia Beach, Va. 23457

These beautiful color posters are exquisite reproductions of paintings by Kelly Freas which originally appeared as covers on DAW paperbacks and issues of ANALOG SCIENCE FICTION during the last two years. They are printed on heavy textured paper which insures the best possible reproduction. The posters print the paintings free of any obscuring lettering or titles.

The first print is from the DAW Book the CITY MACHINE and portrays a night scene on an alien world where we see in the foreground a girl fetching water from a frozen stream while a strangely terrestrial cabin glows invitingly nearby. In the background though,towers in sharp contrast a glittering, multicolored city reaching high into the star studded, varicolored night sky. It's very smooth and detailed and extremely atmospheric.

The second paitning, THE SINS OF THE FATHERS, is my favorite of the six as it is not only very finely rendered but incredibly colorful as well. This was as ANALOG cover and pictures an alien Pied Piper luring Earthmen to him. The alien has pointed ears, very wrinkled skin, large red eyes, no nose and only a small mouth. Behind him and above the hazy crowd sparkle many star like particles in the red-blue tapestry of the background. The real knockout though is the alien's robe. It is just filled with swirling, mixing bright colors which combine to form a maze of weird designs which one could spend ours staring at they're so intricate.

The third painting is HERO, also from ANALOG. It portrays a spaceship of bizarre design travelling in deep space while in the background of the upper right is multicolored turbulence surrounding a Black Hole in space. The clarity of this is almost photographic in its exactitude and is really a fine job.

A BRIDLE FOR PEGASUS is the fourth print, also from ANALOG, and portrays a girl with long golden hair, holding a guitar and riding a tremendous winged steed whose many colored wings are of an almost indeterminable shape, almost like fire.

Beneath the fire stallion is a landscape burning and pitted, collapsing into ruin. It's a very colorful and effective piece.

The fifth one, THE BODELAN WAY, is completely different in approach from the others in that it is just the face of a catlike alien girl. She has a large nose and heavy lashes as well as two incisors visable over her lower, ruby red lip. Her eyes are large with vertical feline pupils and her head is topped with thick, long hair. Topping off the effect is the fact that her fur, which covers her face, is entirely deep blue. On either side of her face are two intricate jeweled ornaments. At first this doesn't seem up to the par of the others due to the very limited idea, but if you really look at the painting, at those large glowing eyes in that alien face, it starts emitting and haunting, captivating atmosphere, quite unlike any of the others.

The final one, THE SECOND KIND OF LONELINESS, portrays a different concept in space travel, a vortex whose operator seems to sit suspended in space amid an odd arrangement of visable controls and lights while in the background a sleek interstellar vehicle zips into the heart of the spinning, colorful vortex. This is an extremely well done piece and conveys and great sense of imagination and seems to capture the true feel of what is science fiction.

These posters are very well done and make a very handsome package. Kelly Freas is one of the finest talents in the illustrative field, consistently turning out a very high quantity of high quality art, and if you haven't discovered him before this, now is your chance to do it up right.

RATING 9 / JAMES VAN HISE

THE COMIC BOOK PRICE GUIDE (OVERSTREET) 1974 EDITION - $6.50 + 35¢ postage - 476 pages, 8 1/2 X 5 1/2, square spine binding, softcovers (hardcover edition $2 more) - Published by Bob Overstreet, 2905 Vista Drive N.W., Cleveland, Tenn. 37311

With the SFCA having published a competing Price Guide, an RB&CC review of Bob Overstreet's 4th edition might be suspect. I hope that this review is free of bias--I have enjoyed Bob's hospitality and contributed data for his last two editions, as well as being an occasional RB&CC contributor--and that I serve the needs of the reader more than I soothe the ego or ruffle the fur of anyone concerned!

For the 4th edition, the book has grown about 17%, was printed on higher quality paper, and boasts an improved (and apparently permanent) binding. In view of the inflation over the past year, that these improvements have increased the price by a mere 50¢ over last year's edition makes this book the bargain of the year. The book contains 37 editorial pages and 414+ pages of price listings, lavishly illustrated with more than 1400 small photos of comic book covers both famous and obscure.

PRICE LISTINGS: In addition to adding obscure titles overlooked in the past, Bob has for the first time included coverage of related material: Spirit newspaper sections, Warren magazines, and even WDC&S subscription giveaway books. There are more artist and character citations, including an exhaustive coverage of the WDC&S Mickey Mouse serials and reprints of Barks' Donald Duck work. Improved information on the early editions of Famous Funnies, Classics Illustrated, and Little Lulu, among others, is also present. For a quick answer to any comic book question, this is the place to check first.

Prices given will be criticized in coming months by dealers ("Too low, too low!") and fans ("Too high, too high!"). Both groups will be right in some places, but overall, Bob has done a good job on the prices. Some prices appear high (many EC sci-fi comics, some early Uncle Scrooge, many post-1965 Marvels) and apparently are projections; other prices are low (from 1/2 to 1/4 or less of prices I know to have been paid recently), but if you think I am going to blow the whistle on some sleepers, you're crazy! (I won't enter the league of Price Guide publishers--too much hard work!).

One improvement is the warning "PRICES VARY WIDELY FOR THIS BOOK" appended to many listings of rare items; translated, this means that sellers should hold an auction, for even a knowledgeable fan/dealer might be far from the mark in guessing a price.

EDITORIAL PACKAGE: This is the book's weaker part. Most sections have not been revised or reorganized since the 2nd edition, at least, and are overdue for a thorough rewriting. The "Market Report" is far too brief, hastily dashed off and nearly worthless as a guide to price trends. Also, Bob has dropped mention of the RB&CC in his "Where to Buy and Sell" section, instead recommending The Journal, a minor article-adzine from Canada. Now, I cna understand that Bob may be pissed-off at yet another competing Price Guide coming from the publisher of the RB&CC, and consider it to be a partial rip-off of his hard work. But an editor s first obligation is to his readers, and not to his bruised ego or lowered sales; Overstreet, in dropping mention of the RB&CC, doesn't properly inform buyers of his Guide. (Should the SFCA fail to review this important book lest sales of the SFCA Price Guide be hurt? I don't think so.)

My major gripe about this part, however, is that over eleven pages are devoted to a trip through ALL STAR COMICS by Jerry Bails. Now, Jerry Bails is a well known and articulate fan, and ALL STAR a high priced and much collected title (for reasons that escape me); but this article has no place in a price guide. Far better to have used these pages for an expanded and revised discussion of trends, prices, rip-off avoidance, etc.! Don Newton has done a fine cover for the book based on the article, but I miss the former approach of illustrating how a common theme was treated on covers of various magazines.

In spite of the shortcomings I have noted, this is still a very important book for any active comic collector and an amazingly good job overall. I know that I would collapse at the thought of doing even half so good a job on a work of this magnitude.

RATING 9 / J. B. CLIFFORD, JR.

DREAMS OF THE RAREBIT FIEND - $2.00 - 80 pages (paperbound) - Published by Dover Publications, 180 Varick Street, New York, New York 10014

This is basically a reprint of a book first published in 1905 by Frederick A. Stokes which reprinted sixty-one sunday pages of the "Fiend". The book is updated with a long introduction/biography of Winsor McCay which covers his career and reprints one page of LITTLE SAMMY SNEEZE as well as four stills from the 1906 film based on McCay's DREAMS OF THE RAREBIT FIEND.

The strips themselves are printed in black & white and chronicle the dreams (actually nightmares) of various characters, some repeating, who have these weird dreams after eating rarebit (Welsh Rabbit). The adventures are just as zany as McCay's later LITTLE NEMO although a great many more of them are more like surrealistic nightmares than just playful fantasies. They are excellent though and every one demonstrates the genius that was Winsor McCay.

RATING 9 / JAMES VAN HISE

GRAVE TALES - $1.95 - 40 pages - Published by the Wonderful Publishing Company, Box 15755, Arcadia Station, Phoenix, Arizona 85060 [Available from the SFCA for $2.25]

This is truly a fine book. Everything about it is smooth, polished and professional. The artwork is superb, the writing is good, and the printing is great.

Editor Bill Pearson had first intended this book to be an underground, but when things didn't quite work out as he had planned, he turned it into a coloring book instead.

GRAVE TALES is made up of three different strips. The first, "Blood Island", is by Bill Pearson and Don Newton. The art by Don is excellent. But the story by Bill, while it is superbly written, seems to lack direction. What's worse is that it's continued, with two more installments to go yet.

The second strip, "Exiled", is written and drawn by Robert Parsons. The artwork by Parsons is strangely reminiscent of that of the Atlas comics of the 50's. Some of the faces remind me of Dick Ayers. But this guy also does some incredible scratchboard work that is simply gorgeous. The story is a bit more interesting than "Blood Island". Most likely because it's a full story and it's not continued.

"On The Day...The...Curse...Comes Due!" is the third strip in this issue by Bill Pearson and Mike Roberts. It's the best in the book both artwise and storywise. It's situated in a future world where things are primarily grim; death and destruction everywhere. The art is quite Steranko-ish but I still like it. Roberts is really good.

GRAVE TALES isn't quite a WITZEND, but then again it doesn't claim to be.

RATING 9 / MARK BURBEY

THE GODS OF MT. OLYMPUS #1 - $1.00 - 16 pages tabloid, plus separate poster - Published by Quintessence Pubs., P.O. Box 5246, Spokane, Wash. 99205

Quintessence has been publishing a number of fanzines in recent months, and although I had not been very impressed with what they'd been doing, this publication is a complete about-face for them as it is real quality. It's a sixteen page comic strip adaptation of the origin of the Gods of Olympus adapted by Johnny Achziger and drawn by Charlton artist Joe Staton. Staton's art is much better here, I feel, than what he's done on E-MAN for Charlton as it is not as exaggerated in style. The approach to this rather imaginative fantasy is very straight and utilizes the freedoms of a non-censored medium without resorting to the wretched excesses of the underground comix. In fact, although nudity is shown casually, scenes of intense violence are approached stylistically such as in showing the deed in shadow, instead of rendering it explicitly. It tends to lend a definite professionalism and craft to the strip.

Accompanying it is an 11 X 17 inch poster of one of the gods with a goddess in a clearing near Olympus which rises in the background. It is very well drawn by Staton with a light, airy atmosphere.

This is definitely an effort I look forward to seeing continued.

RATING 8 / JAMES VAN HISE

MEDIA FIVE #4 - 25¢ - 12 tabloid pages - Published by Media Five Publications, 111 Mt. Pleasent Avenue, London 75, Ontario, Canada (Ten issues for $3.50).

When I first met Bill Paul, the editor and publisher of MEDIA FIVE, at the 1972 New York Convention, my first impression of him was that his personality tended to lean a bit toward the strange side. He was running around the con, incessantly handing out flyers about his, then, new publication. My opinion of him has changed since then, though. He may be a nutty kind of guy but his magazine (or newspaper, whichever you prefer) is pretty damn good. I must admit, I was rather surprised. I had expected a typically fannish piece of trite trash but instead found an interesting and fun publication.

This issue is labeled the "1973 New York Comic Art Convention Special Issue" and is made up mainly of fan columns and art features. In the centerspread is a pictorial feature on the Toronto Cosmicon II. The article written by Marc Emery about the con was, at best, fair to middling. He has that kind of writing style that I just can't get into. It's nerve-racking. Readable, but nerve-racking. I did like the photos, though. Among those featured were Jim Starlin, Jeff Jones, Mike Kaluta, P.J. O'Rourke (from National Lampoon), etc. Photo features are always nice.

A regular column by Dean Motter entitled "Fully energized Comics" was refreshing to see, mostly because he showed some practically unheard of good taste in music. At the end of this column, Motter talks about a group called "Genesis", a group only a select tasteful few have heard of. Most idiots go for the usual Three Dog Night and Redbone crap. It's good to discover that there are still some people left with even an ounce of intelligence.

Following that is a portfolio/profile on fan artist Tom Robe. Along with several fine samples of his work they also feature a bit about Tom Robe himself.

In the back of this issue is a strip called "Wizard Stone". I think this strip could have been left in its original form, undrawn, with no ill effects.

Not a bad issue at all.

RATING 7 / MARK BURBEY

FILE FORTY #8 - 50¢ - 40 pages - mimeo, side stapled - Published by Craig Henderson, 13301 Zircon Drive, Bowie, Maryland 20715

Although widespread interest in espionage films has waned considerably in the last decade, there are still those who have not lost their fascination for a good action/adventure spy drama. I for one still enjoy them and I relish each and every issue of FILE FORTY, despite its inconsistent publishing schedule.

This issue leads off with a two page article by comicdom's Cary Bates on the composer John Barry and his work on the music of the James Bond films. The article is especially good because Cary has met John Barry and the information he presents is highlighted by these personal conversations. There's also a behind the scenes article on DIAMONDS ARE FOREVER which describes what the climax of the film would have been if it hadn't gone over budget. "Behind The Scenes: A Spy For All Seasons" covers the making of a featurette on DIAMONDS ARE FOREVER by an amateur film maker and it's very interesting and well written. This is followed by a very good analyses of the villains of the Bond films, giving a very accurate and impartial account of them,both good and bad, effective and ineffective. Next is a biography of Roger Moore and a bibliography of LIVE AND LET DIE which lists all the articles and spoofs on the film. "John Barry Composer/Conductor" is a detailed biography of John Barry covering all that he has written music for, not just the James Bond films, and spans five pages. Editor Craig Henderson reviews LIVE AND LET DIE and does a superb job as it parallels my own view on the film so closely that I could have written the review myself as no one is more critical of a James Bond film than a fan who knows what a Bond film can be like because of what they have been like. Not to be unbalanced, the editor reprints a very favorable review of LIVE AND LET DIE from The Washington Post (I believe it was the only favorable review he could find). The rest of the issue covers the musical score of LIVE AND LET DIE, other cast biographies, as well as news on the next James Bond film. There's also ads and a research service offered to the readers. The front cover is a still of Sean Connery as Bond and the back cover has two stills from LIVE AND LET DIE. Although this issue is devoted completely to Bond films, FILE FORTY usually concentrates on THE MAN FROM U.N.C.L.E. and will return to that format next time. I don't mind though as this was really a great issue.

RATING 9 / JAMES VAN HISE

MEDIA FIVE #5*6 - 50¢ - 24 tabloid pages - Published by Media Five Publications, 111 Mt. Pleasant Avenue, London 75, Ontario, Canada

This issue is a vast improvement over the last issue. Among its usual features and columns there are some very interesting additions. One interesting feature in particular is a portfolio/profile on Terry Austin. Terry is an excellent artist and I'm still wondering why I hadn't heard of him before this. His style is quite unique and his manner of execution seems extremely skilled.

This issue is dedicated to Iron Man. Why, I'm still not sure, but there are several articles, all of minimal interest as well as quite a few nice drawings (including a two-color cover) of the character.

Another con report, this time of the 1973 New York Comic Art Convention, along with some words and many photos. Once again, I'm going to say I love these kinds of photos. There are pics of Jeff Jones holding a copy of Little Lulu, two somewhat feminine girls over-exposing themselves in Vampirella costumes, good ole Larry Bigman picking food out of his teeth, Howie Chaykin with a terrific looking lady friend, and many, many others. Yet still another con report, this time it's the 31st World Science Fiction Convention that was held in Toronto, followed by a report of the Detroit Triple Fan Fair. There's an incredible costume of the Man-Thing that is beyond comprehension. Even though I think the comic is the epitome of scum, this costume is great and must be seen to be believed.

The rest of the issue is much like #4 (also reviewed in this column) so I won't go into it. You know, Len Wein even reads MEDIA FIVE, but buy it anyway.

RATING 8 / MARK BURBEY

CINEFANTASTIQUE, SPRING 1974 - $2.00 - 48 pgs - Published quarterly by Frederick S. Clarke, P.O. Box 270, Oak Park, Ill. 60303

There are many magazines around devoted to the sense of wonder film, but none are as interesting or exciting as this one. Both the visual and written aspects of the magazine are treated with equal importance. The writing is very intelligent and scholarly and the photographs are well chosen and often really beautiful.

The articles lead off with a five page interview with Charles H. Schneer in which he discusses his latest film with Ray Harryhausen, THE GOLDEN VOYAGE OF SINBAD. Many stills are included, four of them in full color! This is followed by a fourteen page section on Richard Matheson which includes a long interview with him, reviews of THE LEGEND OF HELL HOUSE and the TV version of DRACULA (both of which Matheson wrote the screenplays for), a complete filmography of his produced screenplays, stills from several of the films he wrote (including two in color, one each from THE NIGHT STALKER & HELL HOUSE) as well as other photos including a behind the scenes shot from his THE INCREDIBLE SHRINKING MAN. Next is a four page retrospect on I MARRIED A MONSTER FROM OUTER SPACE. Now, despite the film's admittedly horrible title, it is quite a good film and the article covers the storyline and explains why the film is good. David Hogan does a good job analyzing it and includes some fine stills. It is worth checking out.

Following this are four pages covering THE EXORCIST, printing several stills, two in color. The article

examines the film closely and recognizes its importance to the genre as well as its deserved classic status. He states its true effects in saying that "THE EXORCIST has done for the horror film what 2001 did for science fiction: legitimized it in the eyes of thousands."

The balance of the issue is comprised of several film reviews of varying lengths, news of upcoming films, a look at recent developments at Amicus Productions, as well as a short interview with Michael Crichton on WESTWORLD. The front cover of this issue is a color painting by David L. Carson of a scene from THE GOLDEN VOYAGE OF SINBAD and the back cover is Linda Blair as Regan from THE EXORCIST, also in color.

There have been some excellent issues of CINEFANTASTIQUE in the past, but this one may just be the best yet.

RATING 10 / JAMES VAN HISE

THE ALIEN CRITIC #8 - $1.00 - 70 pages - side stapled, mimeo and offset - Published by Richard E. Geis, P.O. Box 11408, Portland, Oregon 97211

This is easily the best regularly published article zine in science fiction fandom. It reviews books, carries articles on various authors and aspects of science fiction as well as publishing letters from professional writers who want to either impart some information or else just generally sound off, and when they sound off they don't go just half way.

The issue leads off with a fine cover by Tim Kirk, an artist who has a good style and even more important an imaginative mind with which to guide it. The cover depicts two curious characters with some books that have titles that are witty take-offs on well known titles of books, SF and otherwise.

"Alien Thoughts" is Richard Geis' editorial in which he discusses the trials and tribulations of assembling an issue as well as a partly personal diary of connected activities. It makes both amusing and worthwhile reading as Geis knows the art of words and how to use them most efficiently.

"Tomorrow's Libido: Sex And Science Fiction" is a very opinionated article, as well as a very long one, by Richard Delap on sex in science fiction and how it's been used, good and bad.

A letter from Harry Harrison launches a savage clash between himself and Ted White who answers Harrison in a lengthy installment of his column "The Trenchant Bludgeon". The debate mostly brings out a lot of dirty laundry and personal swipes as well as misrepresentations of facts and events depending one who it will benefit. It's quite interesting to see that even pro writers are human beings with feet of clay.

Another main feature is Robert Bloch's banquet speech at the 1973 World SF Con which is quite amusing as Bloch has a penchant for puns which creep up on you and elicit an involuntary groan of dismay. It makes for highly entertaining reading.

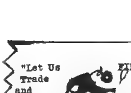
John Brunner's column "Noise Level" isn't that long this time but it's fascinating in the extreme because it recounts the ordeal he underwent when he was subjected to rather unusual editing of one of his books in which the editor (whom he refers to namelessly as the "Meddling Moron") rewrote many of his lines. It's incredible to read as his words had been rearranged senselessly and often greatly altered in meaning. It makes any prospective writer shudder at the thought of the people in positions of responsibility in the publishing industry.

The balance of the issue has many letters from people like Harlan Ellison, Robert Bloch, Joanna Russ (who attacks THE ALIEN CRITIC and the way Richard Geis handles it), Barry Malzberg and others who have interesting things to say.

The reviews cover new books as well as the now defunct TV series THE STARLOST, and all are highly opinionated and highly entertaining reviews.

Anyone who is interested in SF and would like to know more about it as well as the inner workings of SF fandom (which is unquestionably different than comic fandom) should not pass this up. But a word of warning: this isn't full of pretty pictures; it's nourishment for the mind, not merely the eye.

RATING 10



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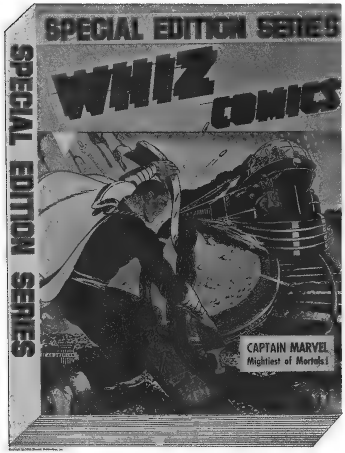

A complete collection of Captain Marvel adventures from Whiz Comics 7~28.

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SPECIAL EDITION SERIES #1 presents all the Captain Marvel stories from WHIZ #7 thru 28. WHIZ COMICS #2 thru 6 are tied up in copyright complications so we couldn't reprint those. However, we hope to continue the series in a future volume. But here we present a huge 324 page collection of stories any collector would find fantastic. Here is what is reprinted in SPECIAL EDITION SERIES #1:

22 Capt. Marvel stories.
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INFINITY FOUR - $3.00 - This 84 page volume starts off with a blockbuster of a cover in full color by Richard Corben. There's a great deal of other art including portfolios by Frank Brunner and Gray Morrow as well as many other illustrations by Berni Wrightson, Jeff Jones, Roy Krenkel, Al Williamson, Mike Kaluta and Morris Scott Dollens. There are also strips by Kaluta, Mort Drucker and an EC science fiction strip by Williamson & Frazetta. Also included is a long article on undergrounds by Jaxon and interviews with Mike Kaluta and Steve Harper. Full color back cover by Larry Todd.

SPIRIT SECTIONS - $4.00 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

SET #1
SET #2

GRAVE TALES = $2.25 - This book features comic strips, all new, printed on extra heavy stock to be suitable for coloration in any way you want. There s strips by Don Newton, Mike Roberts and Robert Parsons, all in the horror & SF vein. There are also single page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

MARVEL TIMES #2 = $1.00 - Lengthy article on Dr. Strange; also articles on Berni Wrightson and Stan Lee. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from black & white proof.

MARVEL TIMES #3 - $1.00 - Indepth article on Kirby's reign on THE FANTASTIC FOUR; "The Legend Of Prester John", "The Watcher Speaks", comic reviews and lettercolumn.

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

THE COLLECTOR #14 = 75¢ - Articles by Dwight Decker and Duffy Vohland, art by Manley and Fantucchio.

THE COLLECTOR #19 = $1.00 - Fantastic cover by Fantucchio and beautiful contersprea by Don Newton, not to mention some nice work by Jim Jones and Robert Kline.

THE COLLECTOR #28 = $1.50 - Excellent color SF cover by Ken Barr and back cover of The Shadow by Don Newton. Features indepth article on The Shadow which is illustrated by many drawings as well as Pulp cover repros, "Greenhorn" by Alan Hanley, STAR TREK article with many fine illustrations and stills; long article on Golden Age super heroines with comic repros as well as art by Fantucchio, Black, Flits and others. Also other art by Gil Kane, Don Newton (portfolio), Fantucchio (centerspread) and Steve Fabian.

SPECIAL EDITION SERIES #1 - $10.00 - This 324 page volume reprints every Captain Marvel story from WHIZ COMICS #7-28 including the famous Captain Marvel vs. Spy Smasher serial and even the origin of Capt. Marvel Jr. Full color front and back covers from original issues of WHIZ.

1973 OVERSTREET COMIC BOOK PRICE GUIDE - $6.00 - All comics from 1933 to present are listed along with their current market value. Over 500 small cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. 400 pages long.

DR. STRANGE = 75¢ - Full Color cover print by John Adkins Richardson, 8 1/2 X 11.

STAR TREK: ENTERPRISE VS. KLINGON BATTLE CRUISER = 75¢ - Full color cover print of a beautiful painting by Morris Scott Dollens, 8 1/2 X 11.

THE EYE #1, 2 - 75¢ each - Adventure strips by Billo White, primarily featuring his super-hero The Eye!

EC PORTFOLIO TWO = $25.00 - Full color front and back covers by Frazetta; six EC strips printed in black and white directly from the original art, as well as three classic covers. Large 12 X 16 inch size on heavy stock. Truly beautiful.

EC HORROR LIBRARY = $20.00 - Hardcover book, 10 X 14, which reprints from the original art and in FULL COLOR no less than 23 classic EC tales. Science fiction, horror and shock suspenstories by all the greats: Frazetta, Ingels, Williamson, Wood, Davis, Crandall, Krigstein as well as a previously unpublished EC science fiction strip by Angelo Torres which had been rejected by the newly formed comics code in 1955.

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richarason as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, hedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

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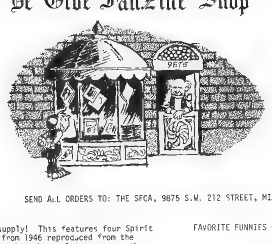

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THE SPIRIT #1 =$1.00- Limited supply! This features four Spirit adventures from 1946 reproduced from the original art, but the real toppers are the color wrap-around covers by Will Eisner. totally new (and great) and four new one page Spirit strips by Eisner which is some of his finest work.
ADULT COMIC

THE SPIRIT #2 =$1.00- This fine issue features four Spirit adventures guest starring P'Gell from 1946 & 47 as well as a brand new four page Spirit story from a script Eisner wrote in 1950 but never used until now. The color wraparound cover by Eisner is also brand new and really beautiful!
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FANTAGOR #3 = $1.00 - Completely in full fantastic color! Nineteen pages by Corben, a nine page horror strip by Herb Arnold, tremendous front cover by Corben, back cover by Corben/Bode' and more. Brilliant use of color!
ADULT COMIC

FANTAGOR #4 = $1.00 - Again, it's completely in full color. There's a ten page science fiction strip by Corben as well as a seven page sword & sorcery strip by him. Rich also does the front cover and inside back covers. These strips have some really incredible and imaginative uses of color! Also SF & fantasy strips by Tim Boxell, Myron Holman and Stan Dresser.
ADULT COMIC

FEVER DREAMS #1 = 75¢ - Color cover by Rich Corben and color back cover by John Adkins Richardson. A 16 page sword & sorcery strip by Richardson and a 16 page SF strip by Corben.
ADULT COMIC

WEIRD FANTASIES #1 = 75¢ - Full color throughout. EC science fiction and horror type stories by Richard Corben, Al Davis, Landon Chesney and Nicola Cuti. Inside front cover is an excellent SF scene by Jesse Santos.
ADULT COMIC

GRIM WIT #1 = 75¢ - Richard Corben art from cover to cover! Thirty-six pages of all new material including a color cover. A 25 page strip called "The Beast Of Wolfton" and a 7 page sword & sorcery strip starring Corben's own Rezar the unhero. There's some truly powerful work in here verying from Corben's inimitable line style to his incredible airbrush drawings.
ADULT COMIC

EC LIVES! = $5.00 - Ninety-two pages on heavy stock purely devoted to EC: reprints seven classic stories and has interviews of fascinating personal depth with many of the old EC artists and writers who discuss EC and all the personalities who made EC what it was. There's an excellent article by Bhob Stewart about "EC ON FILM" as well as a brand new beautiful cover by Wally Wood done especially for this volume!

CAPTAIN GEORGE'S WHIZZBANG #16 - $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

FAVORITE FUNNIES #1-6 = 75¢ each - Tabloid size paper which reprints some of the finest Golden Age newspaper strips such as The Phantom, Brick Bradford, Alley Oop, Sky Roads, Little Nemo (occupying the entire centerspread), Speed Spaulding (which WORLDS COLLIDE), Bringing Up Father, Batman, Krazy Kat and Charlie Chan.

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

CYC_OPS - 75¢ - full color cover print by Richard Corben,8 1/2 x 11

STERANKO'S COMIXSCENE #2 = $2.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including photos of him with the old Fawcett staff as well as of him today, the drawing of 'Rip Van Marvel" that landed Beck the job on the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; centerspread by Steranko.

STERANKO'S COMIXSCENE #4 = $2.00 - This issue features Steranko's excellent anti-drug strip "The Block'. Also the usual pages of news and advance cover repros.

STERANKO'S COMIXSCENE #5 = $2.50 - Special double size issue on the sword & sorcery theme, packed with 96 page after page of barbaric splendor. Stories, articles, features and facts about swordplay and savagery in comics, films and pulps. A plentitude of art by Barry Smith, Wally Wood, Kirby & others.

STERANKO'S COMIXSCENE #6 = $1.50 - Special John Carter of Mars issue. Includes Map of Barsoom, old pulp art, new art from the Burrougns paperbacks, articles as well as all the regular news features.

MR. A by Steve Ditko - 75¢ - This fanzine features four complete strips of 'MR. A' by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 - $1.25 - Marvelous full color cover by mcaare cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on harrison's book). A very long and very good interview.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on 'How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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FANDOM ANNUAL #3 - $4.00 - A 200 page blockbuster! Strips by Frazetta, Williamson, Joe Kubert (TOR), Reed Crandall (The Ray), Basil Wolverton; a thirty page spread on EC including Wally Wood SF covers and an indepth article by Rich Hauser. There are also articles on STAR TREK, The Lone Ranger, Flash Gordon, Underground Comix and more. Interviews with Hal Foster and Gary Trudeau (DOONESBURY). There's also spreads on serials, stills from JASON AND THE ARGONAUTS, comic covers from the cream of the Golden Age, twelve installments of THE WILLIAMSON COLLECTOR and quite a few strips by Williamson, Frazetta and others.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

FLASH GORDON, INTO THE WATER WORLD OF MONGO = $13.00 - 144 pages of Alex Raymond's Flash Gordon, a complete story from 1936 through 1938, top notch re-production in a beautiful hardcover book. 9 X 12. Over 2 1/2 years of classic Raymond!

GOLDEN FUNNIES #1-25 = 75¢ each - Tabloid size newspaper which reprints some of the finest Golden Age strips such as Buck Rogers, Superman, Tailspin Tommy, Don Dixon, Little Nemo, Dick Tracy, Mandrake and others.

FLASHBACK 2 = $2.00 - A reprint of the complete HUMAN TORCH #5 from 1941--the famous Torch/Namor battle issue that sells for over $50.00!

FRANK FRAZETTA SPECIAL (CAPTAIN GEORGE PRESENTS #38 & 39, double issue) = $1.25 - Sixty-four pages featuring various strips by Frazetta including several White Indian strips and some of his funny animal and humor work.

THE SENSUOUS FRAZETTA - $2.00 - A portfolio of Frank Frazetta's sexiest renderings of women. Some are full page and many are double page poster size. These are finished drawings. No sketches. Quality printing on quality paper.

GOLDEN AGE COLLECTOR #1 - $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spaceshawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.

THE NEAL ADAMS INDEX = $2.00 - This is an index to all of Neal Adams work, covering comics, advertising and fanzines. There is also a great deal of his art printed here which was previously unpublished, including some fine drawings done for "Warp" as well as an exceptional X-MEN cover that Marvel rejected. This also has both an Adams wraparound cover and center-spread as well as two pages of Adams own views on comics, selected characters and the comics industry. Extremely impressive.

JACK KIRBY'S GODS POSTERS = $3.25 per set - Each one of these 11 1/2 X 17 1/2 posters is reproduced in full color from the original water color paintings by Jack Kirby of the Gods "Heimdall", "Sigurd", "Baldaur" and "Honir". Printed on quality paper, they are offered at a price so low no Kirby fan can afford to miss them. These posters are now out of print from the publisher so there is only a limited supply left. Shipped flat in a cardboard envelope. Add $1.00 for first class.

MONSTER TIMES #1 = $2.00, #2 = $2.00 (STAR TREK), #3,4,5,6 = $1.00 each, #10 (EC issue) = $1.50, #11,12,13,14, 15 = $1.00 each. This is a tabloid newspaper containing articles and art in all areas of monster and comic lore with good movie coverage as well.

MOVIE AND SERIAL POSTERS = $1.25 each - 16 X 20, THE LONE RANGER and also THE CRIMSON GHOST.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

REALITY #2 = $2.00 - Gorgeous full color front cover by Jerry Todd of two alien gladiator monsters; color back cover by Kaluta; two unpublished WEB OF HORROR strips, one by Kaluta (7 pages) and the other an SF strip by Bruce Jones (7 pages); 4 more pages by Kaluta, 2 page strip by Todd; pages by Wrightson and Reed Crandall, article by Jan Strnad on Fandom writing, and a beautiful centerspread by Frank Brunner of a man fighting a giant octopus!

STAR TREK STILLS = $5.00 - Set of six different 8 X 10 glossy stills. Excellent photos of Kirk, Spock, McCoy and Uhura. Scenes include portrait shots and a great scene of three of them in the transporter room.

STERANKO'S HISTORY OF COMICS Vol. #1 = $4.00 and Vol. #2 = $6.00 - Both volumes have color wraparound covers by Jim Steranko and the books are exactly as the title describes them, beginning with Pulps and newspaper strips and going headlong into a detailed analysis of the Golden Age heroes

STAR STUDDED COMICS #6 = $1.00 - D. Bruce Berry art, early fanzine.

TARZAN - $1.25 - Full color poster by Don Newton, 11 X 17.

VOICE OF COMICDOM #17 = $1.00 - Features the very best black and white strip that Richard Corben has done! The story concerns Rowlf, a half man-half dog product of a spell gone awry, and his violent adventures. A 21 page strip! Color covers by Corben as well. Full 8 1/2 X 11 size, not the smaller underground reprint of Shiva.

MASQUERADER #6 = $1.25 - Very early fanzine, article on Kirby by Len Wein (including a photo of Len when he was 14 years old).

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ROBERT KLINE SWORD & SORCERY POSTER - 65¢ - Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 - 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIA., retells origin in strip by Don Newton, beautiful wash centerspread of Marvel family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

PHASE #1 = $4.00 - Original strips by Frank Brunner, Neal Adams, Buckler, Jomes, Ken Barr, Kaluta, Sutton and others. Drawings by Wrightson and Morrow. Beautiful FULL COLOR wraparound cover by Ken Barr!

TARZAN OF THE APES BY BURNE HOGARTH = $10.00 - Hardcover book, 160 pages, 8 1/2 X 11, 120 pages in FULL COLOR! All new Hogarth art illustrating the exciting origin of Tarzan and of the years when he was raised by the Great Apes. Stunningly vivid color and art!

NEWTON PORTFOLIO - $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan', in-depth interview with John Adkins Richardson, 'Mnemo, Son Of Little Nemo, In Nostalgi' is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one snot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap for-ward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, ZORRO'S FIGHTING LEGION, RED RYDER, SPY SMASHER, CAPTAIN AMERICA, DRUMS OF FU MANCHU..

BADTIME STORIES = $5.00 - A Berni Wrightson super-spectacular! From the artist who brought yo. Swamp Thing comes this incredible array of art. FULL COLOR front and back covers, 5 brand new strips in the fantasy/horror vein as well as Wrightson's classic "Uncle Bill's Barrel". Fifty-two pages of wonderful Wrightson!

WRIGHTSON COVER PRINT OF "IT" - 75¢ - Full color, 8 1/2 X 11. A beautiful Wrightson ink & watercolor that appeared on the cover of RBCC #86.

INSIDE COMICS #1 = $1.00 - This controversial publication features articles about the comics industry which are not always supplied by official sources, but are ferreted out in the fashion that news stories should be. This issue presents the story of the theft of 1900 pages of original art from DC; a long interview with Robert Crumb, a discussion of the largely ineffectual Academy of Comic Book Arts; why Neal Adams is on strike against DC; "George" returns with fanzine reviews; news, Roy Thomas' continuing debate and more!!

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

DAREDEVIL VS. THE CLAW poster by Don Newton - 75¢ - Full color on slick paper, 8 1/2 X 11.

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

SENSE OF WONDER #12 = $1.00 - Article on Stanley Pitt by John Ryan with fine art reprints from strips such as his Yarmak and Gully Foyle; excellent Will Eisner article with reprints from "Hawks of the Seas", "Yarko" and the "Spirit" inclu-ding a reprint from a rare 1952 SPIRIT section done by Wally Wood (beautiful SF scene); art by Newton, Krenkel, Buckler and more including an article on Jack Kirby.

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are: THE MASKED MARVEL, DARKEST AFRICA, SPY SMASHER, DRUMS OF FU MANCHU ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

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SQUA TRONT #4 - $5.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode', as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta, Wrightson, etc. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.

STREET COMIX #1 PRESENTS RIP KIRBY - 75¢ - This comic reprints an entire Rip Kirby adventure by Alex Raymond from 1946. Color cover by Raymond.

STREET COMIX #2 PRESENTS FLASH GORDON - 75¢ - This comic reprints an entire Flash Gordon adventure by Dan Barry from the 1951-52 daily strip. Color cover by Barry.

THUNDA #1 - $12.50 - This is a deluxe 9 X 12 reprint of the entire issue of THUNDA #1 by Frank Frazetta, printed on heavy stock from the original art in black and white with a color cover. The original comic now sells for $100. This is a volume you'll be able to keep and treasure for a long time to come.

STERANKO'S MEDIASCENE #8 - $1.50 - Special 'Pin Up Girls' issue featuring a pictorial history of Pin Up Girls from pulps, movies and magazines, two illustrations (paintings) by Steranko including centerspread as well as news on comics, paperbacks, movies (all illustrated with cover repros) including full tabloid repro of a brand new Frazetta Burroughs paperback cover, and more!

NEW

THE TABLOID SPIRIT - $3.50 - This is an 11' X 16", five page, brand new Spirit strip written and drawn by Will Eisner. It is full color and the coloration is by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

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"A TWIST OF THE DIAL"

LOGO by John Ellis and James Johnston

BY JOHN COOPER

As promised last issue, we will now look a little closer into the evening radio shows of the early 1930's and 1940's. And then you will realize, as I already have...that truly, those were the "golden radio days"..! (That's spelled days--not daze.)

But for many of us that grew up with radio, or many of us that grew up the same time that radio did, we can look back now and listen to those programs stored away on tape, taken from the original air-checks or transcriptions, and realize that yes...those shows were "good". And even now, at this very moment as I write this column...I am listening to a re-run of a 1944 original radio broadcast of a program from a series that millions of people grew to love and follow every weekday evening...now being syndicated and broadcast again after thirty years. Oh yes, the writing, the timing, is still great. Now we know why even more, we loved this show...as the same way with those other followers.

Starting on a small station at Hot Springs, Arkansas after the radio station manager heard them do a skit with those characters seemingly fresh out of the Arkansas Hills, at a Lions Club luncheon at Mena, Arkansas, the amateur joke snowballed into a regular 15-minute program on NBC when everyone that heard those characters, LUM and ABNER, wanted to hear more.

Chester Lauck was born in Arkansas in 1903. Norris Goff came along four years later. Norris was a star at the University of Arkansas in football, baseball and track, and was nicknamed "Tuffy". Both attended the University at the same time, got to be great friends, and both seemingly had the same outlook as being an amusing thing to sit around and dream up dialogue of what the rural characters in the back hills of Arkansas would say and do at any given time. They were really about 30 some years ahead of the modern-day "Bob & Ray".

LUM & ABNER were on the NBC network for Ford Motor Company. A "Pine Ridge" newspaper was put out in 1933. It contained many facts and figures, pictures, and lots of amusing stories and jokes about the stars and the radio program. The program was such a smash success that NBC toured the country with "live" broadcasts that included the Cadle Tabernacle in Indianapolis. It was supposed to be a "Lum & Abner Social", such as the type the rural folk hold when they eat home-made ice cream and cake in an event to just "get-together" because there's nothing else to do...except this Ford Motor's and NBC promotion got way out of hand. Over 10,000 showed up. Similar capacity crowds turned out for "live-broadcasts" in Cleveland, and Washington D.C. At each, there was estimated that at least half that many milled around outside, trying to get a ticket from a scalper or otherwise. Their fans loved them. But, because of radio...

When Lum & Abner were introduced, they appeared to a completely stunned audience...coming out in full dress tuxedos. (For some reason, many performers of early radio dressed thusly even as they appeared before the microphone in a small studio without a studio audience). They always had to go into their skit before they were believed to be the real "Lum & Abner" as listeners knew them.

Mrs. Charles Barton who lived at 403 Spruce Street in Morgantown, W. Va., and the home of the W. Va. "Mountaineers" would have a "social" every Friday evening. Except this was the fun type of that day, when all of the college kids came to roll back the rug and dance with the free ice cream and cake as the "fixins" instead of the nowadays drugs and such things that are needed, or so it seems. Good ole "Mom" Barton.

During these tours, "Lum & Abner" visited the Veterans Hospitals and always made a point to schedule personal appearances at the Children's Wards at the local hospitals. Tommy Dye, the Indianapolis 14-year old paralytic gazed wide-eyed and just kept repeating, "You all don't look like I thought." That's all the fellows could remember about him, since that's all he would say.

On the show, the script had Lum being sentenced to go to jail, "up the river"...where the prison was located in terms of direction from Pine Ridge. A term that became part of America's language, when speaking about "the big house", or "jail". Sough High School in Akron, Ohio sent to NBC a senior class document with 233 signatures saying "Mr. Lum is innocent"...18 signatories came in from Charlotte, N.C. expressing willingness to put up $5,000 bond and a prison warden there invited Lum to come to his jail and serve his 2-years out as a "trusty". Probably the best of the 22,567 letters sent in to the program and that one segment of the show and particular plot, was from Mr. Hal Norwood, the then States Attorney General of Arkansas, saying he would personally be very happy to defend Lum, "and believe that I can secure an acquittal." An outline of procedure accompanied his letter.

PINE RIDGE NEWS

Vol. I. No. I. ★ ★ ★ ★ PINE RIDGE, NOVEMBER, 1933 ★ ★ ★ ★ PRICELESS

LUM AND ABNER IN PERSON AND IN ACTION

ABNER DRAWS A BLANK

He was day dreaming instead of taking down a lengthy grocery order, via Lum, from Sister Simpkins. What to do? Well, Lum fixed it by calling the lady and explaining that he was writing in the dark and didn't know there was no point on his pencil

YES! They're the Same Fellows

LUM TO THE LEFT—ABNER TO THE RIGHT

The NBC Stars You Hear on the Ford Program

Here they are, a pair of snappy young fellows in everyday life who transform themselves into a couple of lovable old Hill Billies. Dr. Jekyll and Mr. Hyde had nothing on these boys.

MONARCHS OF ALL THEY SURVEY

As minions of the law they have a monopoly. Lum claims to have memorized all the "statuettes" in the tome under his arm. Abner says nothing—just brings 'em in and leaves the rest to Lum.

PINE RIDGE'S BUSIEST CORNER

Here you have the radio headquarters of Lum and Abner, the hub of Pine Ridge, and the center of all its "doings"

SOAP! SUGAR! SOCKS AND TOMATOES

They're all the same to Abner, but Lum wants the Jot-Em-Down Store to maintain its reputation for neat deliveries.

THOUSANDS STORM TO SEE LUM AND ABNER BROADCAST

Ford Stars Greeted by Record Crowd at Indianapolis

Chester H. Lauck played "Lum Edwards". Norris Goff was "Abner Peabody", as well as "Dick Huddleston", "Doc Miller", "Squire Skimp" and many others. Lauck was also "Grandpappy Spears", "Cedrick Wehunt" and others. The show started on NBC in 1931. Centered around the small general store that sold everything from groceries to hardware, and anything else that the plot called for. (The "Jot 'em Down Store" in Pine Ridge, Arkansas many listeners thought to be so real that finally in 1936, Waters, Arkansas changed its name to Pine Ridge.) For over 24-years, from NBC to CBS, to ABC and then Mutual, and then a span in between when a few short films were made (These were 2-reelers, and seemingly have disappeared). Quaker Oats and Ford Motor Co. were the first sponsors. And Ford being the last along with Frigidair, in the early 1950's, when the show was a half-hour evening program at 8:30 PM EST on CBS, opposite ABC's "Stop The Music" the game show that was also opposite FRED ALLEN, and was hurting the ratings of all other programs on at the same time.

There is no use giving you a bit of the dialogue from the script to show the talents of Lauck and Goff here. Because here on paper, their showmanship in timing and voice reflections, among other talents, can't be appreciated. But...

There was the time when Abner decided he wanted a vacation, so without telling anyone, he goes fishing for four days. The fish didn't bite until fishing from Abner stealing money from those that find theirs missing, to the town folk saying Lum killed him because they had been overheard arguing the day Abner turns up missing. And Abner trying to enlist into the Army during the war, but the draft-board turns him down, at the same time signs-up the hometown straggly-dog in the canine corp. The boys go out on a Halloween prank to scare the widow of the town, but end up getting the worst of it. The fellows trying to beg a Thanksgiving invitation to dinner, without being too obvious. Abner playing checkers with a child, and getting beaten badly. Playing checkers with the old town straggly-dog, and getting beaten badly. And on and on...

My favorite show, even though many guests were heard from Andy Devine to Zazu Pitts, was, and will always be...the traditional Christmas show. It was an early 15-minute program. And always broadcast again each year on Christmas or Christmas Eve or the last show before December 25th.

Again, the plot seems obvious. But, as it unfolds, and only with them doing it their way, Lauck and Goff have given the thousands of radio-tape collectors a classic of their own. A radio-program that has all the ingredients of what r-a-d-i-o was all about then. It would have been a crime had it ever been attempted as a television production, or a movie short-subject... listen:

On a cold winter night, the fellows, along with Grandpappy Spears are going out to the barn where a young couple who are trapped by the snow storm that night have taken refuge. You can hear the crunching of their feet on the frozen snow as they open the old fence gate. You can actually see the barn, the little light inside a few yards away, as they approach, and are talking about how the young man is a carpenter at trade, wants a job the fellows are going to give him around the store doing some work they've put off a long time to do. Seeing how his wife is expecting a baby, kinda shame they wouldn't take anyone's invitation to stay anywhere free as a guest in a home, 'cause it might put someone out a little during the holiday's hustle and bustle "which is common this part of the year with everyone wrapping packages and planning a big dinner, really no time for anything else or anyone extra..." Even though ole Doc Miller was the only physician available since the roads are all closed and the young pregnant lady couldn't get to the hospital, Abner says "he would have called Doc Miller anyway, 'cause he had sure brought Abner through many a bad-sickness many a time and he would stick with him anytime..."

And when the little party finally reaches the weathered old building, we hear the rusty hinges and the door opens, Doc Miller is standing in the doorway, in the far corner of the stable among the straw, the young lady, holding something, some one. The man smiling, standing over them. He looks toward the doorway as Doc Miller says to Lum, Abner, Grandpap, "Well, it's a brand new baby boy!"

That was what radio was all about. You didn't need anything but your mind. And your ears. And if you had a good imagination to go along with both of those. If they were at all any good too, such evening programs as LUM & ABNER were tremendously entertaining and wonderful friends to have known. Today they remain so, now being heard along with comments about the World War II situation, shortages, neighbors, town folk still in the services, etc. Exactly as broadcast then. Banks, hardware stores, etc., they are sponsoring LUM & ABNER today on radio locally in many large and small markets. At a recent radioCon, Lauck and Goff were the main attractions. They did an original LUM & ABNER sketch that had the audience laughing and then misty-eyed. They still had the stuff that radio-dreams were made of.

Next issue, we'll again look at the evening shows a bit further. Maybe we might go back and visit an early kid-show, or touch on a weekend program. Who knows...only THE SHADOW does. As we take another look backward into the future. Same time, same station. Until then, keep those cards and letters! Send only tapes. At duel track, 3 3/4 ips, would rather.

JOHN COOPER, ROUTE ONE-BOX 371, CLARKSBURG, W.VA. 26301

FOR MUCH TOO LONG, THESE GOLDEN AGE ISSUES & STORIES HAVE BEEN THE EXCLUSIVE PROPERTY OF ONLY A FEW FANS. NOT MANY CAN AFFORD THE ORIGINALS AT THE HUNDRED DOLLAR PRICES OF TODAY. BUT THESE QUALITY REPRINTS ARE THE NEXT BEST THING.

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DAREDEVIL BATTLES HITLER #1
This is the first issue of the original Daredevil comic.

AIR FIGHTERS Volume 1 #2
This issue features the first appearence of 5 heroes--Airboy, Skywolf, The Iron Ace, Black Angel, & The Flying Dutchman.

SPECIAL #1
With the 2nd issue of this comic the title was changed to Hangman, so this is really Hangman #1.

ALL STAR COMICS #4
Featuring The Justice Of America.

MILITARY COMICS #1
Featuring the origin of Blackhawk.

WHIZ #1
Contains the origin and first appearence of Capt. Marvel, Ibis, Spy Smasher, Golden Arrow.

CAPTAIN MARVEL #1
This, perhaps the most sought after Fawcett first issue, has a full color back cover as well as front and the interiors are drawn entirely by Jack Kirby!

DOLL MAN QUARTERLY #1
An excellent Quality Comic featuring 5 Doll Man stories by Reed Crandall!

PLASTIC MAN #1
Great cover and interiors all by Jack Cole. Four Plastic Man stories! Another excellent Quality Comic.

NEW YORK WORLD'S FAIR COMICS
This 1939 comic is 96 pages long and features Superman by Siegel & Shuster, The Sandman and Zatara the Magician.

BLACKHAWK #9
A Quality comic, actually the first issue of the BLACKHAWK comic.

U.S.A. COMICS #1
A Timely Golden Ager that has the origin of Major Liberty. It also features The Whizzer, The Defender, Jack Frost, and The Young Avenger, plus Rockman by Wolverton.

SPECIAL EDITION COMICS #1
This one shot featured Capt. Marvel and was, in fact, published before Capt. Marvel #1. Valued at well over $200.

PEP COMICS #1
Features the origins of The Shield and The Comet.

YOUNG ALLIES #1
Another rare Timely comic featuring the origin of The Young Allies.

ALL STAR #3
Features the origin of The Justice Society of America.

POLICE #1
Featuring the origins of Plastic Man, The Human Bomb, and Firebrand (by Crandall).

ALL STAR #2
The issue prior to the introduction of the Justice Society, features many of DC's major heroes each in individual stories (Green Lantern, Flash, The Spectre, etc.)

ALL SELECT #1
The original Golden Age glory of Captain America, Human Torch and the Sub Mariner.

CAPTAIN MARVEL #2
Four Captain Marvel tales from 1941! Another rare Fawcett comic.

PEP COMICS #17
Introducing The Hangman, also features the Shield. From 1941!

UNCLE SAM #1
An excellent Quality comic drawn entirely by Will Eisner!

SILVER STREAK #1
The origin of The Claw from 1939!

by: Don Rosa

WHOOOSH!!! Missed me by THAT much!

In case any of you sympathetic characters out there are wondering if I was obliterated by the "Tornado of '47" that cut a swath through the oldest and then the most posh residential areas of Louisville...well, it was close. The thing took out every tree in our oldest city park, tossed cars and those and house-parts hundreds of yards through the air, and managed erase about 400 new $50,000 to $100,000 homes -- I mean, where a huge two or three story mansion stood surrounded by oaks, 10 seconds later, all that remained was an empty lot with a pipe jutting out gurgling forth water. In all, I understand about 500 homes were totally destroyed and another 500 will be torn down because of extensive damage. After following an unerring path for 10 miles across town that would have led it directly over my woodland home, I saw the tornado change its course by 30° and pass behind the house. Quite a sight! And the total devastation it left was slightly mind-boggling, also. Whew.

Until April 3, 1974 a tornado was something that just couldn't happen in Louisville...it's really an uncanny feeling to realize that when Mother Nature decides to waste you, there is not a force on this earth to protect you! Spring might have come early to Woodhill Valley with a premature foliation of the trees by comic book pages, but now on to affairs of state...

The first thing I must attend to is some mis-information I've been handing out. I'd suspected that the Robert E. Howard index in #108 was incomplete (John Gargiso of Staten Island sends these additions:

- "Weird Tales": 1925 - July; 1928 - May, Aug.; 1933 - May; 1936 - Nov.; 1937 - Sept.; 1938 - Feb., March, June, July, Aug., Sept., Dec.; 1939 - May, June; 1954 - Sept.
- * "Fantastic Universe SF" Oct. 1955, Dec. 1956.
- * "Fantasy" March 1953 * "Space SF" Sept. 1952
- * "Famous Fantastic Mysteries" Dec. 1952
- * "Worlds of Fantasy" #1 * "Fantasy Fan" March 1934
- * "Fantasy & SF" Feb. 1967 (and more to come)

I had already caught a mistake on my Moon Girl index, but J.B. Clifford of Miami helped me complete & correct it;

Moon Girl's appearances (addition to list in #109):
"Animal Fables" #7 (not #6)
"Happy Hoolihans" #1
"Gunfighter" #5 & 6
"A Moon, a Girl, Romance" #9 (cameo)
'International Crime Patrol" #6

And here's a revision of my list of Yankee Girl appearances that Jerry Bails sent in:

I.G. (Lauren Mason): "Dynamic" #23 (Nov. 1947)
I.G. (Kitty Kelly): "Punch #1 & 2 (Dec. 1941 & Feb. 1942); "Red Seal" #17 (July 1956); "Capt. Flight" #1, 6, 8, & 9 (1941-45).

And finally, I was corrected by both Bruce Hamilton & M.C. Goodwin to the effect that Fawcett's "Xmas' & "Gift" comics were NOT each unique like E.C. Annuals (I had a bum steer). Bruce says that since the comics bound into these Fawcett annuals had no page numbers or individual issue logos, the only conclusion to draw is that the separate issues were originally printed in overruns with the intent of binding them together at year's end...they were NOT unsold rejects as with E.C. Annuals & "Double Comics".

And fotthermore, M.C. sends me a mini-index as to what comics were contained in these annuals:

"Xmas" #1	"Xmas" #2	"Gift" #1	...#2
"Whiz" #21	"Capt. Marvel" #14	"Capt. M." #7	"C.M." #16
"Capt. Marvel" #3	"Spy Smasher" #7	"Wow" #5	"Spy S." #8
"Bulletman" #2	"Bulletman" #8	"B.man" #4	"Whiz" #2
"Wow" #3	"Wow" #8	"Thiz" #1	"B.man" #9
"Master" #18	"Whiz" #33	"Whiz" #26	"Whiz" #36

Next, as to last issues request for dates-of-death of certain cartoonists made by William Stewart; Jerry Bails sends me these dates: Lou Fine-July 2h, 1971; Charles Biro-March 1, 1972; and Mort Meskin and Cliff Young will be relieved to know that they are both very much alive and working in other fields of illustrating.

NOTICE: As I said last issue, if you like artist-writer info than watch' gotta' do is send $6.00 to Jerry Bails (987 Lakewood Blvd.; Detroit, Mich.; 48215) for "Who's Who of American Comic Books" vol. I ...you'll-be-glad-you-did; tell 'in Charlie sent ya'.

Now, before we leap into this issue's questions, lawmee' say a few things. First off...please don't send questions asking for a complete Jack Kirby index or something like that! I simply don't have the space or time to research such a massive job -- In these cases, you should ask the powers-that-be where-ever-they-are to put out a special magazine to cover the subject (such as Jim Vadeboncoeur's Al Williamson index).

Next, let me point out that if you see your letter & questions printed, but some queries omitted...don't worry. I'm still working on the missing questions. I plan on answering every sane question asked of me, but some take longer than others. Also, I think I'm gonna' hafta' ask for more 10¢ stamps if I'm not gonna' limit the questions; therefore, I leave that natter up to your generosity. If you have just one query, don't bother to send in more than one stamp; but if you have, say, six or seven questions try to inclose about three or four stamps, etc. (This job requires an inhuman amount of correspondence!)

ON-AND-....

STEVE CONNER -- Florence, Ky.
I WOULD LIKE AN INDEX ON JACK KIRBY. Aaaarrgh...
HOW MANY STORIES HAS SYAN LEE WRITTEN SINCE 1967??? Ooh!

These are the type of questions I was talking about! They're perfectly delightful queries...but havahart!!!

WHAT WAS THE GREATEST COMIC EVER PRINTED???

I know I asked for "juicy" questions but this'n's absolutely sloppy! I think I'd like to try it, though.
What is meant by "greatest comic"? I shall use eloquently and say that it means the comic that has given me the greatest measure of personal enjoyment.
I'm sure that readers who are not Barks fans (if any) will grow terribly bored of hearing me expound the virtues of the duck. Nevertheless, it is to them' Carl that I turn for an answer.
I don't think there can be an ultimate answer to an ultimate question; whenever I'm asked for my favorite movie, the best I can do is give a list of 4 or 5. Such is the case here. swwARD

Individual comics which have given me the most enjoyment include:
"The Golden Helmet" in "Donald Duck" 1 Color #408
"The Mines of King Solomon" in "Uncle Scrooge" #19
"The Fabulous Philosopher's Stone"..."Uncle Scrooge" #10
plus some other early Scrooge tales. But the one that I think TOPS 'EM ALL is:
"The Second Richest Duck" with Flintheart Glomgold
from "Uncle Scrooge" #15!!!!!!!!
Waddiyou people think? What is your answer?????

GEORGE OLSHEVSKY -- Toronto, Ontario, Canada (to paraphrase):
OVERSTREET LISTS 4 YELLOW CLAW COMICS AS RUNNING FIVE ISSUES, BUT I HAVE REASON TO DOUBT IT. HOW MANY ISSUES WERE THERE???

To the best of my knowledge, there were only four issues; is there a #5 reading? If so, I wish he'd write in...

OVERSTREET LISTS ATLAS' "BLACK KNIGHT" AS RUNNING ELEVEN ISSUES. IZZAT RIGHT???

I think Bob was confused by that "B.K." I.W. reprint #11; I believe there were only 8 issues of the 50's Atlas series (?)

HOW MANY ISSUES OF "MISS AMERICA" WERE THERE BEFORE IT BECAME 'MISS AMERICA TEEN LIFE', AND HOW MANY ISSUES OF "MARY" FEATURED HERO STRIPS???

I'm lost on this one. Mike Nolan lists two; Overstreet lists five; Bails lists four issues of "Miss America"...(boo)snng).

HOW MANY ISSUES OF "ASTONISHING" CARRIED THE MARVEL BOY STRIP???

"Astonishing" ("Marvel Boy" #1 & 2) featured Marv through issue #6.

"MARVEL SUPERHEROES" #16 REPRINTED A HUMAN TORCH STORY ENTITLED "THE UN-HUMAN"; IT WAS IN THEIR MID-FIFTIES STYLE (BY DICK AYERS). WHERE WAS IT ORIGINALLY PRINTED???

Duuuuhhh...(gulp)...uuuuuhhhh.....hrrrrmm...

BOB EAGELSTON -- Evanston, Ill.
WHO DREW THE JSA IN "ALL STAR" #19, 52, 53, & 55???

Jerry (JSA) Bails tells me that these were pencilled by Irwin Hasen and inked by Bernard Sachs (except chapter I & II in #55 which was inked by Frank Giacoia.)

WHICH ISSUE OF "ALL STAR" CONTAINED A STORY OF A MAN WHO WAS TURNING TO DIAMOND???

That was "Invaders from the World Below" in "All Star" #51, Feb.-Mar. 1950.

CAN YOU LOCATE A CAPT. MARVEL STORY FROM THE 10's WHEREIN SIVANA TERRORIZES THE WORLD FROM AN EYE-SHAPED AIR FORTRESS???

I can't find it...anyone else?

WHAT WAS THE LEAD FEATURE TITLE IN "MARVEL FAMILY" #36 & 37???

I don't know about #37, but in #36 it was a 8-book-length novel", "The Marvel Family Battles the Invaders from Infinity" (that was #36: June 1949).

JEFF GORRELL -- Gainesville, Florida
I'D LIKE INFORMATION ON ANY "FUNNY ANIMAL" CARTOONISTS SUCH AS FRANK THOMAS, DAN NOONAN, MOE GOLLUB, JUPO, & ENRIGHT.

The following are excerpts from forthcoming volumes of Mr. Bails' "Who's Who...":
Frank Thomas: FT had many strips in early Centaur comics; for DELL he did stuff like The Owl in "Crackajack" & "Popular", Billie & Bonnie Bee in "New Funnies", Bug in "Animal", Hank & Lank in "Camp"; he later wrote for "Howdy Doody", "Andy Panda","Little Lulu", "Woody Woodpecker", etc.; among other things, he worked on Disney's new "Robin Hood" feature.
Dan Noonan: a Disney animator of the late 30's early 40's graced the pages of "Animal", "Fairy Tale Parade', "Raggedy Ann', "Santa Claus Funnies", "Our Gang", "Francis the Talking Mule" (1942-1953)
Morris Gollub: MG had work in "Animal", "Raggedy Ann" & "Santa Claus"; he's also responsible for all those beautiful painted covers on "Tarzan", "Turok", "Mighty Samson" etc. and is an animator for Hanna-Barbera.
Frank Jupo: a writer and illustrator of children's books, FJ had work in "Raggedy Ann".
Enright: (1875-1969) worked on Alladdin et al. 1946-48.

WHO PUBLISHED "ATOMICMAN PEARL HARBOR" & "SHORT STORY" COMICS???

Not ME! I dunno'...

WHAT WAS "CHICAGO MAIL ORDER COMICS" LIKE???

N.C. GOODwin sends me this data:
"C-B-O" was a freebie given with compliments of the Chicago Mail Order Co. published by Comic Corp. of America; M.C. says it was a pretty decent comic and had a surprisingly small amount of (CM) advertising.
#1: 1942 64 pages cover: Jack & Judy
featured were things like Jack & Judy (young detectives), Gaucho (western), Super Ann, Invisible Terror, Plymo the Rubber Man (all heroes),"Star Spangled" Branner (aviation), Ed Smith Goes to College (LH).
#2: 1962 48 pages cover: Gaucho
this issue had the same characters as #1 with the exception of Plymo the Rubber Man.

SHEILA THORNTON -- 80 Riverside Dr. #L3; New York, N.Y.; 10024
(I give Sheil's address because she is forming an organization "NORTH ROAD" devoted to the comics & artists at DELL; listening Jeff Gorrell?)
WHAT ARE THE LEAD STORIES IN "UNCLE SCROOGE" #1, 12, 24, 37, AND 39???
For this answer I'll go to an index of "US" published in "Collage" and "Pandon Annual" #3 by "Keno Rosa":
"Uncle Scrooge" #1: "Island of the Mesmenes"
#12: "The Golden Fleecing"
#24: "24 Carat Moon"
#37: "Save of All Saha"
#38: "The Unsafe Safe"

WHAT ARE THE ORIGINAL ISSUES OF THE REPRINTS IN "US" #89, 91, 93, 97 & 103???

#89: "2nd Richest Duck" from #15; #9[illegible]
where' from #11; #93: "Midas Touch' from #36; #97: "That's No Fable" from #32; #103: "Back to Long Ago' from #16. (Incidently, in the splash of every Disney - Gold Key reprint is a code that indicates from whence the story originates.)

WHAT WERE THE LEADS IN "DONALD DUCK" #26, 45, 51, 52, 54, 60 & 68?

I assume you're interested in the Barks work which was not in all cases the lead feature...
#26: "Trick or Treat"; #45: "Scientific Dogcatcher"; #51: (2 page gag); #52: "The Lost Peg-Leg Mine" (Scrooge); #54: "Forbidden Valley"; #60: "The Titanic Ants"; #68: "The Master Glasser"

DID ANY BARKS REPRINTS APPEAR IN "DONALD DUCK" #138-154???

Just the cover of #146 (from some old "WDCAS"); also there was "Secret of Hondorica" from "DD" #16 in #154, but I assume you have that information...

WHAT IS REPRINTED IN "DONALD DUCK BEACH PARTY" #1 & "CHRISTMAS PARADE" #5 (BOTH GOLD KEY)???

The Barks material printed herein..."DDBP" #1 had "Rival Boatmen" from "WDCAS" #146; "CP" #5 had "Letter to Santa" from Dell's "Christmas Parade" #1 (1949).
Incidently, that 'Keno Rosa' mentioned earlier is me; Don is my middle name, Keno (pronounced Kenn-o) is my real first name (Italian, y'know).

CARL THRISON, JR. -- Cumberland, Maine
I'D LIKE SOME INFORMATION ON A SET OF OVER 20 STYLIZED WOOD FIGURINES THAT KING FEATURES PUT OUT (OF THEIR CHARACTERS) AROUND 1942.
I've tried but I couldn't dig up any information. Anyone...?

JIM CROCKER --Greer, S.C.
HOOD'S A COVERLESS 1-SHOT FOR IDENTIFICATION: "DEADLY BELOVED"
BY JOHNNY CRAIG, "TOP BILLING" BY REED CRANDALL, "THE PURGE"
BY KRIGSTEIN, AND "ALL FOR GWAM!" BY ENGELS.

That is a deceased copy of "Vault of Horror" #39 (Oct.-Nov. 1954).

C. KRAFCHAK -- Buffalo, N.Y.
WHO DID THE ART ON DOUG'S "BAZ MASTERSON" #3, "ZANE GREY" #35, "MAVERICK" #10, "TARZAN" #161, "TUROK", & "LONE RANGER" #1???

My, there certainly seems to be an interest in Dell artistry suddenly. I can't say about the others, but "Tarzan" #161 was from the period that Doug Wildey was working on it; you give no specific # on "Turok" but the Son of Stone's main art-person is A. Giolitti (who also does "Star Trek").

I'M INTERESTED IN OBTAINING ILLUSTRATED ADAPTIONS OF POE STORIES. WHAT SHOULD I LOOKOUT FOR???

This is tuff because I have to rely only on my poor lil' memory. I do know that there were various Poe adaptions in early "Creepy"s (plus the newest copy, #52); Sigwald is currently doing Poe stories; there's "Witzend" #8, & "Chamber of Chills" #4... and then there's all those Dell & Gold Key movie comics based on those Roger Corman flik. I'll probably recall six more adaptions as soon as I get to the next question -- can any Poe people send in some sort of list?

PLEASE INDEX THE "SCREEN LANTERN - CREPUM ARRYK" SERIES.

Okay-dokey...	"SCREEN LANTERN" comics	(inker)
#76: "No Evil Shall Escape My Sight!"	23 pages	Adams
#77: "Journey to Resolution"	23 "	Giacoia
#78: "A Kind of Loving, A Way of Death"	24 "	"
#79: "Ulysses Star is Still Alive"	22 "	Adkins
#80: "Even An Immortal Can Die"	22 "	Giordano
#81: "Death be My Destiny"	22 "	"
#82: "How Do You Fight a Nightmare"	22 "	"
#83: "...and a Child Shall Destroy Them"	22 "	"
#84: "Peril in Plastic"	22 "	Weightson
#85: "Monochords Don't Fly"	22 "	Adams
#86: "They Say It'll Kill Me, But They Won't Say When"	25 pages	Giordano
#87: "Beware My Power" (GL solo)	13 "	"
"What Can One Man Do?"(GA solo)	13 "	"
#88: (reprints,		
#89: "...And Through Him Save A World..."	25 "	Adams

(all scripting: Denny O'Neil; all pencils: Neal Adams)

HAS GOLDEN ARROW APPEARED IN ANY OTHER "BRAVE & BOLD" BESIDES #50, 71, 85, & 106???

Just #100.

HAS TWO-FACE APPEARED ANYWHERE ELSE BESIDES "DETECTIVE" #66, 68, 80, 187; "BATMAN" #50, 68, 81; "BRAVE & BOLD" #106.

Nah. (Gosh, I sure feel needed around here sometimes.)

WHAT ISSUES OF "DAREDEVIL" (MARVEL) HAVE TOM PALMER INKING???

You shoulda'asked "Do any other issues of "Daredevil" have Tom Palmer inks besides #76-80, 86-95?", then I'da' said "nah..".

MARK MILLER -- Huron, Ohio
IN WHAT COMIC DID IRONMAN MEET THE CRIMSON DYNAMO, WITH BACK FEATURES, "THE GARGOYLES" & "MR. PLUMB'S FLASHLIGHT"??

That was "Tales of Suspense" #46 (Oct. 1963). By the way, Mark, what is Patricia Crowley really like???

C. ROBERT OLIVER, JR. -- Clarkson, Ky.
WHAT IS THE PRINTING HISTORY OF THE ORIGINAL "AVENGER" DICK BENSON STORIES???

There was "Avenger" pulp magazine #1 (Sept. 1939) to #24 (July 1942) with a by-line of Kenneth Robeson who was actually Lester Dent but which were actually written by Paul Ernst (joking!) Emile Tepperman also wrote 3 Avenger tales for "Clues" magazine.

WHAT ISSUE OF "THOR" CONTAINS THE ORIGIN OF THE COBRA AND THE BACK-FEATURE "PURPLE PLANET"???

That was actually a "Journey into Mystery" (wotta' nit-picker) #98 (Nov. 1963).

COVERLESS COMICS:
A SUPERMAN WITH A LEAD STORY ABOUT A HERMIT-PROPHET, PLUS
"MEN WITHOUT A WORLD" & "CLARK KENT'S HILLBILLY BRIDE"???
A SUPERMAN WITH A LEAD STORY FEATURING MR. MXYZPTLK, PLUS
"KRYPTON'S FIRST SUPERMAN?".

Respectively, those are the corpses of a "Superman" #94 (Jan. 1955) and #151 (July 1962).

"FLASH-FREAK" -- Decatur, Ill.
(Notice the devastatingly clever way in which this guy gives his name. I assume he's one a' these comic-fans who hasn't yet gotten the courage to come outta' the"closet".)

I WANT ALL YOU GOT ON JOHN BROOME, EX-FLASH WRITER!

Well, ya' can't have it, ya'ah! Actually, Broome has used such pseudonyms as "John Osgood & Edgar Ray Merritt". He wrote for Fawcett during 1942-43, At D.C. he's done Green Lantern (1947-49, 1960-70), J.S.A. (1947-51), Flash (1956-70), Capt. Comet (1951-54), Atomic Knights (1960-64), Batman (1960-69), plus Jumpin' Jive Star Hawkins, Rex, Detective Chimp, Dan Foley, et al.

CHARLES BURTON -- San Jose, Calif.
HAS 'DONALD DUCK - 4 COLOR' #9 OR #238 EVER BEEN REPRINTED???

#9 ("Pirate Gold") was reprinted in a Better Little Book as "Morgan's Treasure" around 1947, but neither it nor #238 ("Voodoo Hoodoo" with the ever-popular Bombie the Zombie) have been reprinted in comics.

AS A YOUNGSTER I RECALL SEEING A GIANT CAPT. MARVEL COMIC OF AROUND 1950 THAT COST 50¢ AND HAD A "PUZZLE" COVER. WHAT MIGHT THIS HAVE BEEN???

I've checked around and I'm not sure...but I believe that about that time there was a Capt. Marvel coloring book with black & white reprints from comics - and it had felt appliqués on the cover. This is possibly wotcha' remember.

ALAN AUSTIN -- London, England
(OI sayy! A missive from across the wawtah. Good show. Sawthah!)

DID WILL EISNER EVER USE THE PSEUDONYM "DENNIS HOLBROOK"???
I THINK I'VE SPOTTED HIS WORK ON A 30's STRIP "SPENCER STEEL".

Mr. E. has used"Will Erwin", "Erwin Willis", "Willis B. Rensie', & "Willis Kerr" but never the one you mention. Hard cheese!

AT TODAY'S PRICES, WHAT WOULD A FULL SET OF D.C. COMICS COST???

GAD! You bounder! I hope a V-2 with a 30 year fuse explodes in your basement!!!

WHO HAS THE WORLD'S BIGGEST COMIC BOOK COLLECTION???

Jeesh! I'm sure if Norman Vincent Peale were here, he'd tell us to "be happy with wot you got & don't covet thy neighbors' comics"; but since NVP's not around, I'll at least say that I have some highly unconfirmed reports that Rick Purrell is the guy you're looking for...but I can't say for sure.

BRIAN PRESCOTT -- W. Springfield, Mass.
CAN YOU NAME ALL THE DC COMICS (GOLDEN AGE TO PRESENT) IN WHICH THE VILLAIN SOLOMON GRUNDY HAS APPEARED???

Sure. "All-American" #61 (Oct. 1941); "Comic Cavalcade" #13 (Winter 1945-46) & #15, (Dec.-Jan. 1947-48); "All Star" #33 (Feb.-Mar. 1947); "Showcase" #55; "J.L.A." #16 & 47.

NEIL GOLD -- Miami, Florida
WHAT CAN YOU TELL ME ABOUT STORMY FOSTER, THE GREAT DEFENDER???

Stormy (who apparently felt that secret identities were gauche) appeared in "Hit" comics #10 (origin, Dec. 1940) through #34 (Winter 1945). Art credits include Lou Fine (1942), Bill Fox (1942), Reed Crandall (1941-42), & E. Palais (1942-45).

CLASSIC (HIGH-BROW!) LITERATURE

OCT-12

DOUG HOFFMAN -- Ephrata, Pa.
CAN YOU TELL ME IN WHAT ORDER THE IAN FLEMING "BOND" NOVELS WERE WRITTEN (NOT PUBLISHED, BUT WRITTEN)???

I contacted James Bond fan Dave Hartman about this, and he says that the Bondian Books were written in the order they were published. And if this esoteric discussion has stirred anyone's interest, here's a mini-index:

#1: "Casino Royale" 1953
#2: "Live & Let Die" 1954
#3: "Moonraker" 1955
#4: "Diamonds Are Forever" 1956
#5: "From Russia With Love" 1957
#6: "Doctor No" 1958
#7: "Goldfinger" 1959
#8: "For Your Eyes Only" 1959
#9: "Thunderball" 1961
#10: "The Spy Who Loved Me" 1962
#11: "On Her Majesty's SS" 1963
#12: "You Only Live Twice" 1964
#13: "Man with Golden Gun" 1965
#14: "Octopussy" 1967
Also #15: "Colonel Sun" by Kingsley Amis

ALAN PRESTON -- Jefferson City, Mo.
DID ALL OF THE FIRST EDITION OZ BOOKS (REILLY & LEE) HAVE COLOR PLATES THROUGHOUT THE BOOKS???

This is over my head. Anyone else?

First, some old business from last issue:

BILL STEWART -- Fair Oaks, Calif.
AROUND 1964-65, TV6 OR WAS A SEGMENT OF A MYSTERY SERIES ON TV THAT STARRED THE LATE DONALD PLEASENCE/NARRATOR V.O. JONES. WHAT WAS THIS SHOW AND DATE???

My thanks to F.W. Marshall who sent me some additional data on this show that enabled me to finally locate it in my files; "The Alfred Hitchcock Hour" ABC episode: "An Unlocked Window" first aired Feb. 15, 1965. Concerned D.J. dressing up as a nurse so that "he" could infiltrate and waste a group of same. Cast: Stella: Dana Wynter; Mandy: Louise Latham; Glendon Baker: John Kerr. Written by James Bridges.

BRIAN PRESCOTT -- W.Springfield, Mass.
CAN YOU COMPOSE AN INDEX OF "THE PRISONER"???

Actually, Brian sent several TV series that he'd like indexed and I persuaded him to allow me to index what I consider the all-time great show "The Prisoner"! The show only had to concentrate on, not vegetate with. Its index appears in the index section at end of column...

WHAT CAN YOU TELL ME ABOUT THE SHOWS "T.H.E. CAT" & "BOSTON BLACKIE"??

"T.H.E. CAT" NBC debuted Sept. 16, 1956; half-hour; 26 episodes; produced: Hal Roach; Sagal; color.
Cast: Thomas Hewitt Edward Cat: Robert Loggia -- bodyguard, ex-serialist, reputed cat burglar & jewel thief.
Capt. McCallister: M.G. Armstrong -- police officer.
Pepe: Robert Carricart -- Cat's gypsy friend, owner of café Casa Del Gato.
Maria: Norma Bengali.

"Boston Blackie" syndicated; 1951-53; 58 episodes; color and B&W; produced by United Artists; half-hour.
Cast: Blackie: Kent Taylor -- detective.
Ins. Faraday: Frank Orth; Mary: Lois Collier

ALAN AUSTIN -- London, England ...what? Wasn't that Y-2 gone off yet?)
I'VE ROMANCE READ ABOUT THE U.S.A. IS MANY AND I'M NOW THAT IT HAS JOHNN OVER HERE, WAS IT TV, CAT'S EYE OR WILD EACH TIME WITH MORE DELIGHT ACROSS A SHINNY WIDELAND -- WAITING FOR SCIENCE! WHAT CAN YOU TELL ME ABOUT THE SHOW???

"Shane" ABC; debuted Sept. 16, 1966 (isn't that a coincidence! Same as T.H.E. Cat!); 17 episodes. Cast: Shane: David Carradine; Tom Starrett: Tom Tully; Marian Starrett: Jill Ireland; Joey: Chris Shea. The story-line was the same as the 1953 Alan Ladd classic...Shane lived with the Starretts and just wanted a lil' peace & quiet (fat chance). The show you seem to recall may have been "Shenandoah" 1966, starring Robert Horton (an associate in search of his identity).

TOM STEIN -- Berwalk, Conn.
THE HALF-HOUR "TWILIGHT ZONE"S ARE BEING AIRED OVER & OVER, BUT YOU NEVER SEE THE HOUR VERSION ANYMORE. COULD YOU PUB AN INDEX OF THESE SHOWS???

No sooner said than done. See the index section...

I CAN REMEMBER SEEING SOME MAGICAL ANIMATED CHRISTMAS CAROLS ON TV SEVERAL YEARS AGO & AM INFORMATION CAN YOU GIVE ME CONCERNING THEM???

Great Krypton, you certainly don't mean those CBS Saturday morning pieces-of-trash!!! I assume you're referring to those old Dave Fleischer-Paramount cartoons of the late 30's wish they'd ever snown them on Louisville TV! (I'd never heard of them being released to TV, but anyway...) Assuming we're talking about the same thing, here's an index:
(Released between Sept. 26, 1941 & July 30, 1943):
#1: "Superman"
#2: "Mechanical Monsters"
#3: "Billion Dollar Limited"
#4: "The Arctic Giant"
#5: "The Bulleteers"
#6: "The Magnetic Telescope"
#7: "Electric Earthquake"
#8: "Volcano"
#9: "Terror on the Midway"
#10: "The Japoteurs"
#11: "Showdown"
#12: "The 11th Hour"
#13: "Destruction, Inc."
#14: "The Mummy Strikes"
#15: "Jungle Drums"
#16: "The Underground World"
#17: "Secret Agent"
#18 was filmed in 3 dimensional "Stereoptical process".

Still here with Tom Stein...

ACCORDING TO "WILLARD" #9, MANY OF W.C.FIELDS' EARLIER MOVIES ARE "LOST" FILMS. KNOW AND WHY DID THEY DISAPPEAR???

As I understand it, years ago, before the advent of TV as a home for old movies, once a film had made its rounds the original copies were placed "safely" in the studio film vault while most other copies were destroyed. However, after 40-50 years in the can, the poor celluloid was in no kinda' shape to be put through the reels of a projector; in many cases there was nothing left but a bit of dust. These films were lost through sheer neglect, something that certain organizations (particularly the Motion Picture Academy of Arts & Sciences) are dedicated to preventing in the future.

STEVE COMBS -- Florence, Ky. (he gets first & last position.)
WHAT WAS THE LONGEST RUNNING SERIAL MADE FOR THE MOVIES???

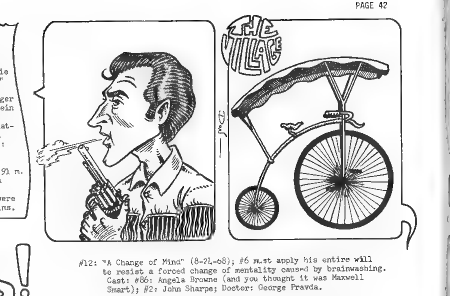
I'm still working on this one, but apparently there were many serials which ran 15 episodes (particularly All of Columbia's cliffhangers) but none that ran 16. There is the distinct possibility that lengths of individual episodes varied thus producing one 'longest' serial...but I can find no evidence.

WHAT WAS THE NAME OF THE WHITE-HAIRED CURMUDGEON THAT STEWART GRANGER PLAYED IN SOME OF HIS MOVIES???

This question has led me on quite a merry chase of data (the kinda' query I enjoy). You imply that this is a movie series; Granger played a gunslinger in 1957's "Gun Glory" (white-parbed?) but this was not in a series and besides I don't recall the name of this character. However, Granger did star in a trio of Karl May "Winnetou" adaptations wherein he played a Frontiersman called "Old Surehand". Earlier entries in this series had starred Lex Barker as "Old Shatterhand", Rod Cameron as "Old Firehand", and Guy Madison as some other kinda' "hand". Granger's "Surehand" movies:

- "Frontier Hellcat' 1966; director: Alfred Vohrer; cast: Ilke Somer, Gots George; 98 min.
- "Rampage at Apache Wells" 1966; with Marie Versini; 91 m.
- "Flaming Frontier' 1958; with Larry Pernell, Levitia Roman, & Mario Girotti.

All these flix featured Pierre Brice as "Winnetou" and were filmed in Yugoslavia (Yugoslavia) they were non-domestic films.



INDEX SECTION: THE TWILIGHT ZONE!

Regular cast: #6: Patrick McGoohan; #2's butler: Angelo Muscat

#1: "The Arrival" (6-3-60); In the opening episode our nameless hero angrily resigns a top intelligence post (an John Drake? We'll never know). He is later gassed while packing in his hotel room and awakens to find himself in 'the Village' (this is recapped in the opening of each episode).
Cast: #2: Guy Doleman; Woman: Virginia Maskell; Cobb: Paul Eddington; Maid: Stephanie Randall.

#2: "Chimes of Big Ben" (6-8-60); Nadia, a secret ploy of #2, tells #6 that she knows the location of the Village, and #6 devises a plan of escape...which apparently succeeds (ha).
Cast: Nadia: Nadia Gray; #2: Leo McKern, General: Finley Currie; Fotheringlay: Richard Wattis.

#3: 'A, B & C' (6-15-60); #6 is subjected to a mind-bending drug to force him to reveal to whom he was about to "sell-out".
Cast: #2: Colin Gordon; Engadine: Katherine Kath; #1: Shiela Allen; "A": Peter Bowles; Blonde: Georgia Cookson.

#4: "Free For All" (6-29-60); It's election time in the Village, and #6 is being encouraged to run for "#2" by the incumbent.
Cast: #2: Eric Portman; #15: Rachel Herbert; Labour Exch. Mgr.: George Benson; Photographer: Dane Cooper.

#5: "Schizoid Man" (7-6-60); #6 awakens to find he has a new appearance & identity. He knows who he IS, but there's even a double of his former self to further confound him. What the=
Cast: Anson (ane Kerrer; #2: Anton Rogers; Supervisor: K. Cameron.

#6: "The General" (7-13-60); #6 is the sole resistor (so wot else is new) to a mass education plan devised by "the General".
Cast: #2: Colin Gordon; #12: John Casilis; Prof.: Peter Howell

#7: "Many Happy Returns" (7-20-60); This was the best episode of TV's best series!!! #6 awakens one morning to find the Village deserted ...he escapes to escape & he and finally reach London; He is now able to search out the Village to free the prisoners and destroy the joint. There is no dialogue for about 3/4 of the show and the surprise-ending blew me outta' my seat when I first saw it.
Cast: Mrs. Butterworth: Georgina Cookson; Colonel: Donald Simlen.

#8: "Lance of the Dead" (7-27-60); #6 finds himself the defendant in a weird Kafka-like trial during carnival gaiety in the Village.
Cast: #2: Harry Morris; Doctor: Duncan Macrae; Fat Ho-Fesp: Norma West; Maid: Denise Buckley; Dutch: Alan White.

#9: "Do Not Forsake Me" (8-3-60); #6 awakens (he seems to do that a lot) to find he has a new face and body, and must seek out the one man who could have performed a brain transplant. (whew).
Cast: Janet: Zena Walker; Clifford Evans; Colonel: Nigel Stock; Sir Charles: John Wentworth; Seltzman: Hugo Schuster.

#10: "It's Your Funeral"(8-10-60); #6 discovers an assassination plot but he can't pinpoint the victim, and no one will believe his story.
Cast: #2: Derrin Nesbitt; Watchmaker's daughter: Annette Andre; #100: Mark Eden; Entering #2: Andre Van Gyregham.

#11: "Checkmate" (8-17-60); #6 is thrust into a huge chess game in which all the pieces are live people; the problem is which evil determine the moves: their individual wills or the rules and rules of the game they must play (whoo, boy!).
Cast: Queen: Rosalie Crutchly; Rook: Ronald Rapp; Umpire: George Coulouris; #2: Peter Wyngarde; 1st Psychiatrist: Patricia Jessel.

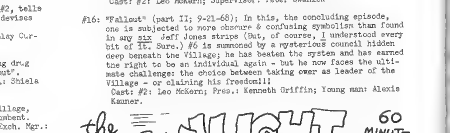
#12: "A Change of Mind" (8-24-60); #6 must apply his entire will to resist a forced change of mentality caused by brainwashing.
Cast: #66: Angela Browne (and you thought it was Maxwell Smart); #2: John Sharpe; Doctor: George Pravda.

#13: "Harmer Into Anvil" (8-31-60); In a savage turn-about, #6 seeks to drive #2 to the breaking point (another good'n).
Cast: #2: Patrick Cargill; Director: Norman Scace; new supervisor: Derek Aylward; #73: Hilary Dwyer.

#14: "The Girl Who Was Death' (9-7-60); #6 is earmarked as the next victim of a beautiful Girl who calls herself "Death".
Cast: Sonia ("Death"): Justine Lord; Schnipps: Kenneth Griffith; (this episode was scipped during the summer 1969 reruns.)

#15: "Once Upon a Time" (part I; 9-14-60); #2 forces #6 to relive the events leading up to his resignation in a dual charade that takes the two to the degree absolute -- only one will survive!
Cast: #2: Leo McKern; Supervisor: Peter Swanick

#16: "Fallout" (part II; 9-21-60); In this, the concluding episode, one is subjected to more obscure & confusing symbolism than found in any six Jeff Jones strips (But, of course, I understood every bit of it. Sure.) #6 is summoned by a mysterious council hidden deep beneath the Village; he has beaten the system and has earned the right to be an individual again - but he now faces the ultimate challenge: the choice between taking over as leader of the Village - or claiming his freedom!!!
Cast: #2: Leo McKern; Pres.: Kenneth Griffin; Young man: Alexis Kanner.



#1: "In His Image" by Charles Beaumont (1/3/63); When a man returns to his hometown after a week away, he finds new buildings that had not existed -- and a stranger living in his house!
Cast: Alan Talbot: George Grizzard; Jessica: Gail Kobe.

#2: "The 30 Fathom Grave" by Rod Serling (1/10/63); This is the one about strange sounds emanating from an old sunken submarine.
Cast: Capt. Beecham: Simon Oakland; Bell: Mike Kellin.

#3: "Valley of Shadow" by Beaumont (1/17/63); When a reporter gets lost while driving through the backwoods he discovers a bizarre community called "Peaceful Valley".
Cast: Mayor: David Opatoshu; Phil Redfield: Ed Nelson.

#4: "He's Alive!" by Serling (1/24/63); Volmer, the leader of an American Fascist group is losing followers until a stranger gives him some tips on attracting same.
Cast: Vollmer: Dennis Hopper; Gans: Ludwig Donath.

#5: "Mute" by Richard Matheson (1/31/63); This one concerns a young girl who was rendered mute from shock when her parents die in a fire at their home.
Cast: Ilse: Ann Jullian; Harry: Frank Overton; Cora: Barbara Baxley

#6: "Death Ship" by Matheson (2/7/63); On an alien planet, 3 astronauts find a wrecked copy of their craft, with"their" corpses inside!
Cast: Capt. Chris: Jack Klugman; Lt. Mason: Ross Martin

#7: "Jess-Belle" (2/14/63); J.B. here gets Granny Hart to brew her a love potion to use on her old beau (who just married somebody else).
Cast: Jess-Belle: Anne Francis; Granny Hart: Jeanette Nolan

#8: "Miniature" (2/21/63); Charlie is a middle-aged bachelor who gets off on talking to his true love - a doll in a museum.
Cast: Charlie: Robert Duvall; mother: Pert Kelton

#9: "Printer's Devil" by Beaumont (2/28/63); Mr. Smith, the 'world's greatest reporter & typesetter" and bonafide odd person,saves Doug's small newspaper from extinction.
Cast: Mr. Smith: Burgess Meredith; Doug: Jack Winter: Robert Sterling

#10: "No Time Like the Past" by Serling (3/7/63); Paul goes to the past in his time machine, and is frustrated by history's inevitability.
Cast: Paul Driscoll: Dana Andrews; Abby Sloan: Patricia Breslin

#11: "The Parallel" by Serling (3/14/63); Astronaut Gaines blacks out, and ground control loses its control-from-the-ground, but the spacecraft manages to land itself homeless.
Cast: Bob Gaines: Steve Forrest; Helen Gaines: Jacquelin Scott

#12: "I Dream of Genie" by John Furia, Jr. (3/21/63); George has a magic lamp...but he can't decide what to wish for.
Cast: George: Howard Morris; Genie: Jack Albertson; Ann: Pat Barry

#13: "The New Exhibit" (4/4/63); Harry begs the owner of a wax museum to give him the criminal figures from a discontinued exhibit.
Cast: Harry: Martin Balsam; Angie Mahoney: Dave Hill Mims.

#14: "Of Late I Think of Cliffordsville" by Serling...based on "Blind Alley" by Malcolm Jameson (4/11/63); Feathersmith can't pay Miss Devlin his soul for rejuvinating him - because he hasn't one!
Cast: Featherasmith: Albert Salmi; Miss Devlin: Julie Newmar

#15: "The Incredible World of Horace Ford" by Reginald Rose (4/18/63); H.F. meets his old boyhood hero - and they're still 11 kids.
Cast: Horace: Pat Hingle; Laura: Nan Martin; Boss: Vaughn Taylor

#16: "On Thursday We Leave For Home" by Serling, directed by Buzz Kulik (5/2/63); A whole ship-load (7 said SHIP-load) of space-emigrants are found on an asteroid after 30 years, and their leader Capt. Bentseen fears he will lose his god-like dominance if they're rescued.
Cast: Bentseen: James Whitmore; Col. Sloane: Tim O'Connor

#17: "Passage on the Lady Anne" by Beaumont (5/9/63); A young couple on a voyage find that all their fellow-passengers are quite elderly.
Cast: Alan: Lee Philips; Ellen: Joyce Van Patten; Mr. Peterson: Will Hutchins; Mrs. McKenzie: Gladys Cooper; Burgess: C.Kellaway

#18: "The Bard" by Serling, directed by David Butler (5/23/63); Hoover, hack writer & amateur sorceror, conjures up Shakespeare to help him (Hoover) with a TV show script.
Cast: Hoover: Jack Weston; Shakespeare: John Williams; Shannon: John McGiver; Secretary: Marge Redmond; Rocky: Burt Reynolds!

1959-1963 PRE-MARVEL AND INDEX (PART 2)

I begin my index of "Strange Tales" with #67 because the purpose of this particular index is to look at so-called "pre-Marvels"- those between Atlas and the appearance of the super-heroes, which featured such artists as Kirby, Ditko & Heck and told tales of sci-fi & prodigious monsters. #67 is the first "non-Atlas" style issue of "Strange Tales". (This also applies to the first entry in my "Journey into Mystery" index*.)
* = cover featured story

STRANGE TALES!

#67: Feb. 1959 — cover: Joe Sinnott
"Trapped Between Two Worlds"* — Steve Ditko — 6 pages
"I Seek the Sea Serpent" — Heck — 5 "
"I Was the Invisible Man" — Kirby — 7 "
"The Man Who Never Was!" — Forgione — 5 "

#68: April 1959 — cover: Kirby & ?
"Last Warning -- Evacuate Earth!"* — Sinnott — 5 pages
"The Creatures from the Bottomless Pit" — Ditko — 5 "
"Test Pilot" — Kirby — 5 "
"Next Stop -- Mars!" — ? — 4 "
"Trapped in Tomorrow!" — Buscema — 5 "

#69: June 1959 — cover: Kirby
"The Man in the Iron Box!"* — Forgione — 5 pages
"Rocket Ship X-200" — Heck — 5 "
"Journey Into Nowhere!" — Sinnott — 4 "
"The World that Was Lost!" — Kirby — 4 "
"The Threat from the 5th Dimension!" — Ditko — 5 "

#70: Aug. 1959 — cover: Kirby
"I am the Giant!" — Kirby — 5 pages
"Earth in Chains!" — Reinnannnnnn — 5 "
"Ghost Ship!" — Forgione — 4 "
"Escape to Tomorrow!" — Reinnannnman — 4 "
"When Wakes the SPHINX!"* — Ditko — 5 "

#71: Oct. 1959 — cover: Jack Davis
"I Dared to Defy Merlin's...Black Magic!" — Ditko — 5 pages
"I Am the Man Who Will Destroy Your World!" — Heck — 5 "
"When the Saucer Strikes!" — Reinnan — 4 "
"I Fought the Man Who Couldn't Be Killed!" — ? — 4 "
"I Am the Man Without a Face"(can't you tell?)Sinnott — 5 "

#72: Dec. 1959 — cover: Kirby
"I Fought the COLOSSUS!"* — Kirby & Ditko — 5 pages
"I Was Trapped on the Ghost Ship"........Heck! — 4 "
"I Am the Abominable Snowman!" — Reinnan — 4 "
"I Saw the Elephant's Graveyard!" — John Forte — 4 "
"I Entered the Doorway to Doom!" — Ditko — 5 "
"I Sure Get Around, Don't I?" — ? — 0 "

#73: Feb. 1960 — cover: Kirby
"GROTTU, King of the Insects!"* — Kirby & ? — 6 pages
"I Saw the End of the World!" — Ditko — 5 "
"I Was Captured by the Mole Men!" — Heck — 5 "
"I Am a Walking Time Bomb" — Reinnan — 5 "

#74: April 1960 — cover: Kirby
"GARGOLLA! The Living Gargoyle"* — Kirby — 7 pages
"Beware the Hands of MINDU!" — Heck — 6 "
"I Was Trapped in the Nightmare World" — Reinman — 5 "
"When the Totem Walks!" — Ditko (continued) — 5 "

#75: June 1960 — cover: Kirby
"TABOO! The Thing from the Murky Swamp!"* Kirby — 7 pages
"The Return of the Totem!" (continues from #74)Ditko — 6 "
"Doomsday!" — Reinman — 5 "
"I Made the HULK Live" (No, it's a different Hulk)Heck — 5 "

#76: Aug. 1960 — cover: Kirby & Ayers
"I Am DRAGOOM! The Flaming Invader!"*Kirby & Ayers — 7 pages
"Beware! The Ghosts Surround Me!" — Heck — 6 "
"The Dummy and Me!" — Reinman — 5 "
"I Found the Mad Universe!" — Ditko — 5 "

#77: Oct. 1960 — cover: Kirby & Ayers
"The Return of TABOO!"*(sequel to #75)Kirby &Ayers — 7 pages
"I Am the Beast-Man!" — Heck — 5 "
"The Strange Magic of Master Khan!" — Ditko — 5 "
"Am I the...Unhuman?" — Reinman — 5 "

#78: Nov. 1960 — cover: Kirby
'A Martian Walks Among Us!"* — Kirby & Ayers — 7 pages
"The Fantastic Menace of MENTO the Mighty!" Heck — 6 "
"The Gargoyle!" — Reinman — 5 "
"The Worm Man" — Ditko — 5 "

#79: Dec. 1960 — cover: Kirby
"The Living Shadow" — Kirby & Ayers — 7 pages
"The Ghost of Grimsore Castle" — Ditko — 5 "
'I Found the Perfect Hiding Place" — Reinman — 5 "
"The Thing on the Moon"* — Heck — 5 "

#80: Jan. 1961 — cover: Kirby
"GARGANTUS!"* — Kirby — 7 pages
"The Things from Dimension X!" — Heck — 6 "
"The Door They Dare Not Open" — Reinman — 5 "
"Trapped in the Room of Shadows" — Ditko — 5 "

#81: Feb. 1961 — cover: Kirby
"The Scarecrow Walks!"* — Kirby & Ayers — 7 pages
'A Giant There Was!" — Heck — 6 "
"I Went Too Far Back!" — Reinman — 5 "
'The Thing in the Cell!" — Ditko — 5 "

#82: Mar. 1961 — cover: Kirby
"The Thing Called...IT!"*(chap. I)Kirby & Ayers — 6 pages
"IT Lives!" (chap. II) — ? — 5 "
"The World Beyond" — Ditko — 5 "
"Fangs of the Monster" — Heck — 5 "

#83: April 1961 — cover: Kirby
"GROGG!"* (part 1 & 2) — Kirby + Ayers — 13 pages
"Masquerade Party" — Ditko — 5 "
"The Menace of SMANDU!" — Heck — 5 "

#84: May 1961 — cover: Kirby
'MAGNETO!"*(part 1 & 2) — Kirby + Ayers — 13 pages
"Twelve Silent Men!" — Reinman — 5 "
"They Met on Mars" — Ditko — 5 "

#85: June 1961 — cover: Kirby + Ayers
"The Return of GARGANTUS!"*(2 parts; see #80) " " 13 pages
"The Man Who Fell!" — Reinman — 5 "
"The Ape Man" — Ditko — 5 "

#86: July 1961 — cover: Kirby + Ayers
"I Created MECHANO!"*(2 parts) — Kirby & Ayers — 13 pages
"Georgie's Globe!" — Ditko — 5 "
"Beware of Weeks Bringing Gifts!" — Kirby — 5 "

#87: Aug. 1961 — cover: Kirby
"The Return of...GROGG!"*(2 parts; see #83)Kirby + Ayers 13
"The Lighthouse from Nowhere!" — Ditko — 5 pages
"The Macabre Mirror!" — Heck — 5 "

#88: Sept. 1961 — cover: Kirby & Ditko
"ZZUTAK"*(2 parts) — Kirby — 13 pages
"The Lifeless Man!" — Ditko — 5 "
"Punishment!" — Heck — 5 "

#89: Oct. 1961 — cover: Kirby
"PIN FANG POOM!"*(2 parts; see "Ast. Tales"#2&)Kirby 13 pages
"The Green Things!" — Ditko — 5 "
"The Touch of Midas" — Reinman — 5 "

#90: Nov. 1961 — cover: Kirby
"ORROO...The Unconquerable!"* — Kirby — 7 pages
"A Thousand Years Later..." — Ditko — 6 "
"The Inhuman!" — Heck — 5 "
Germ warfare" — Reinman — 5 "

#91: Dec. 1961 — cover: Kirby
"The Sacrifice!"* — Kirby — 7 pages
"The Coming of the Giants" — Reinman — 6 "
"The Mask of MONGOMBI" — Heck — 5 "
"The Warning!" — Ditko — 5 "

#92: Jan. 1962 — cover: Kirby (in strip form)
"The TRIMO Hunts for Me!"* — Kirby — 7 pages
"The Man Who Stunned the World!"* — Kirby & ? — 6 "
"Somewhere Site a Lama" — Heck — 6 "
"Inside the Flying Saucer!" — Ditko — 5 "

#93: Feb. 1962 — cover: Ditko
"When the Thing Runs Amok" — Kirby — 7 pages
"Earth Will Be Lost Tonight!" — Kirby — 6 "
"Mister Black" — Heck & Reinman? — 5 "
"The Wax People!"* — art: Ditko; script: Lee — 5 "

#94: Mar. 1962 — cover: Kirby
"PILDOSH the Flunderer from Outer Space"*Kirby/Sinnott — 7 "
"Save Me from the Weed!" — Kirby — 6 "
"He Came from Nowhere!" — ? — 5 "
"HELP!" — DITKO? & LEE! — 5 "

#95: April 1962 — cover: Kirby
"The Two-Headed Thing!!"* — Kirby — 7 pages
"The Monster Escapes!" — Kirby — 6 "
"The Cave of SHAGODDERI" — Heck — 5 "
"Do Not Panic! — Ditko & Lee — 5 "

#96: May 1962 — cover: Kirby (in strip form)
"I Dream of Doom!"* — Kirby — 7 pages
"The Impossible Tunnel!" — Kirby — 6 "
"Beware the Future Man!" — Heck — 5 "
"The Clockmaker" — Ditko & Lee — 5 "

#97: June 1962 — cover: Kirby & Ditko
"When a Planet Dies!"* — Kirby & Ayers — 7 pages
"The Madness!" — Kirby & Ayers — 6 "
"Goodbye to Linda Brown" — Ditko & Lee — 5 "
"Behind the Dreadful Door!" — Gene Colan — 5 "

#98: July 1962 — cover: Kirby & Ditko
"No Human Can Beat Me!"* — Kirby & Reinman? — 7 pages
"They Vanished Forever!" — Ayers — 6 "
"The TV Fan!" — Heck — 5 "
"A Fortune in Beans!" — Ditko & Lee — 5 "

#99: Aug. 1962 — cover: Kirby & Ayers
"Mister Morgan's Monster"* — Kirby & Ayers — 7 pages
"The Day Before Doomsday!" — Kirby & Ayers — 6 "
"The Man in the Glass Cage!" — Heck — 5 "
'A Switch in Time!" — Ditko & Lee — 5 "

#100: Sept. 1962 — cover: Kirby
"The Man in the Crazy Maze"* — Kirby + Ayers — 7 pages
"The Imitation Man" — Kirby + Ayers — 6 "
"Beware the UROONGI!" — Heck — 5 "
"The Mighty Oak!" — Ditko & Lee — 5 "

#101: Oct. 1962 (begins Human Torch adventures.)

STRANGE WORLDS

#1: Dec. 1958 — cover: Kirby
"I Discovered the Secret of the Flying Saucers!"*Kirby — 7 pages
'I Captured the Abominable Snowman" — Ditko — 6 "
"I Am Robot" — Sinnott — 5 "
"I Am the Last Man on Earth" — Heck — 5 "

#2: Feb. 1959 — cover: Ditko
"I Was a Prisoner on the Planet of Plunder!"* — Heck — 5 pages
"I Was the Miracle Man" — ? — 5 "
" I Saw the Day the World Ended!" — ? — 5 "
"The Little Lost Planet" — Ditko — 5 "
"I Am the Scourge of Atlantis!" — Ayers — 5 "

#3: April 1959 — cover: Kirby
"I Was a Human Satellite!" — Ditko — 5 pages
"My Job...Catch a Robot" — Sinnott — 5 "
"I Was Face-to-Face with the Creature from Planet X"*Kirby L' — 4 "
"I Was the Man Who Lived Twice!" — Buscema — 5 "
"I Fly to the Stars!" — Kirby — 4 "

#4: June 1959 — cover: Kirby
"Journey to Jupiter!" — Sinnott — 5 pages
"A Magician Walks Among Us!" — Ditko — 5 "
"A Man Without a Past!" — Reinman — 4 "
" I Was the Changing Man!" — Al Williamson — 4 "
"Mantant on Mars!"* — Buscema — 5 "

#5: Aug. 1959 — cover: Kirby
"We Are the 3 Who Vanished!"* — Heck — 5 pages
" I Couldn't Stop the Runaway Comet! — Ditko — 5 "
" I Am...Gorilla!" — Reinman — 4 "
"Don't Send Me...Out There!!" — Forgione — 4 "
'They Call Me...Space Pirate'(a big issue for ellipses) — Sinnott — 5 "

#16: Feb. 1959 — cover: ?
"Nightmare Planet' — Sinnott — 5 pages
"Arise, Oh Genii..." — Ditko — 5 "
"Worlds Within Worlds!" — ? — 5 "
"Beware the Future!" — Al Williamson — 4 "
"Prince 2000 A.D." — Kirby — 5 "

#17: Apr. 1959 — cover: Kirby
"It Hides in the Forest!" — Sinnott — 5 pages
"When a Planet Dies!" — Heck — 5 "
"The Man from Tomorrow!" — ? — 5 "
"The Brain Picker!" — ? — 5 "
"Guardian of the Stars!"* — Ditko — 5 "

#18: June 1959 — cover: Kirby
"The Creatures Who Captured Earth!" — Heck — 5 pages
"The Clock Strikes Never!" — Ditko — 5 "
"To Build a Robot!" — Forte — 4 "
"The Man Who Talks to the Stars" — Forte — 4 "
"KOMI The Menace from Outer Space!"* — Sinnott — 5 "

#19: Aug. 1959 — cover: Kirby
"The Gargoyle from the 5th Galaxy!"* — Heck — 5 pages
"Deluge!" — Ditko — 5 "
"The Iron Guild!" — Sinnott — 4 "
"The Brain Revolution!" — ? — 4 "
"I Was Stranded in Space" — Sinnott — 5 "

#50: Jan. 1959 — cover: Sinnott
"Worlds at War" — Jack Davis — 5 pages
"Three Who Vanished"* — Ditko — 5 "
"Uneasy Lies the Head!" — Forgione — 4 "
"Adrift in Space!" — Heck — 4 "
"The Green Fog!" — ? — 4 "

#51: March 1959 — cover: Russ Heath
"The Ghost Ship of Space' — Sinnott — 5 pages
"The Creatures in the Volcano" — Kirby & Wally Wood — 5 "
"The Prison Planet!" — ? — 4 "
"Alien on Earth!" — Kirby — 4 "
"Robot on the Rampage!"* — Ditko — 5 "

#52: May 1959 — cover: Kirby
"Menace from Mars!"* — Kirby — 5 pages
"The Man With the Atomic Brain!" — Ditko — 5 "
"Trapped on Earth!" — ? — 4 "
"Travelers in Time!" — ? — 4 "
"Invasion from Outer Space!" — Sinnott — 5 "

#53: July 1959 — cover: Kirby
"Only Twelve of Us Say Live!" — Sinnott — 5 pages
"Beware of Tomorrow!" — Ditko — 5 "
"The Stranger in Town!" — Forte — 4 "
"Shadows in the Night!" — Sinnott — 4 "
"He Made the Machines Go Mad!"* — Heck — 5 "

#54: Sept. 1959 — cover: Kirby
"I Unleashed MONSTRO on the World!"* — Ditko — 5 pages
"I Dared to Defy...the Idol's Curse!' — Sinnott — 5 "
"My Other Face!" — Al Williamson — 4 "
' I Know the Gargoyle's Secret!" — John Severin — 4 "
" I Am the Menace From the Purple Planet!" — Kirby — 5 "

#55: Nov. 1959 — cover: Kirby
"I Found the Giant in the Sky!"* — Ditko — 5 pages
"I Was a Prisoner of the...Ape Creatures!" — Sinnott — 5 "
" I Can Live Forever!" — Heck — 4 "
"My Neighbor's Secret!" — Kirby — 4 "
"I Saw the Serpent that Saved the World!" — Heck — 5 "

#56: Jan. 1960 — cover: Kirby
"I Brought ZOG Back to Life!"* — Heck — 6 pages
" I Saw the Lighthouse Ghosts!" — ? — 6 "
"I Planted the Seeds of Doom!" — Kirby — 6 "
"I Scrunk Away to Nothing!" — Ditko — 5 "

#57: March 1960 — cover: Ditko
"ORROOH! The Nightmare from Outer Space!"* — Heck — 6 pages
"The Earth-Crackers!" — Ditko — 6 "
"The Metal Monster" — Reinman — 6 "
"The Martian Who Stole My Body!" — Kirby — 6 "

#58: May 1960 — cover: Ditko
"Return of the Martians!'(See last story in #57) Kirby & Ayers — 6 pages
"I Found SROP!" — Kirby & Heck — 6 "
"Witch!" — Kirby — 5 "
"Beware!!! Of the Little Toy Men!" — Ditko — 5 "

#59: July 1960 — cover: Kirby & Ditko
"I Unleashed SHAGG Upon the World!" — Kirby & Ayers — 7 pages
"I Was Trapped in Horror House!" — Reinman — 6 "
"The Revenge of the Wooden Woman" — Ditko — 5 "
"I Am the Beast-Man!" — Heck — 5 "

#60: Sept. 1960 — cover: Kirby
"ZOMUS!"* — Kirby + Ayers — 7 pages
"We Were Trapped With the Slimmk Monster!" — Heck — 6 "
"I Found the Things From Nowhere" — Kirby — 5 "
"I Turned into a Martian!" — Ditko — 5 "

#61: Oct. 1960 cover: Kirby
"I Defied GOMDULLA -- the Living Pharaoh!"*Kirby & Ayers 7 "
"I Dared Enter the Haunted Forest!" Heck 6 "
"I Opened the Door to...Nowhere!" Ditko 5 "
"The Curse of M'UOMBUM!" Reinman 5 "

#62: Nov. 1960 cover: Kirby & Ditko
"The Coming of the HULK!"*(part I) (origin Defenders' 7 pages
"Slaves of the HULK!!(part II) foe ZEMU the Titan)& 6 "
"There is a Brain Behind the Fangs!" Heck 5 "
"I Can't Escape From the Creeping Things!" Ditko 5 "

#63: Dec. 1960 cover: Kirby
'GOLIATH!"* Kirby & Ditko 7 pages
"I Was Trapped by the Mole Men!" Heck 6 "
"The Dangerous Doll" Kirby 5 "
"I Took a Journey into Fear!" Ditko 5 "

#64: Jan. 1961 cover: Kirby & Ayers
'KORGG, King of the Spider Men!!" Kirby & Ayers 7 pages
"I Found the Lair of...the Lizard Men" Heck 6 "
"I Must Find KORUNBU!" Ditko 5 "
"Who Is the Ape Man?" Reinman 5 "

#65: Feb. 1961 cover: Kirby
"I Am the BRUTE That Walks!"*(2 parts) Kirby + Ayers 13 pages
"Fear in the Night" Ditko 5 "
"KRAGGOM" Heck 5 "

#66: March 1961 cover: Kirby + Ayers
"The Return of the HULK!"*(see #62 and current "Defenders" comics) Kirby + Ayers 13 pages
'the Black Bag" Reinman 5 "
"The Thing Behind the Wall!" Ditko 5 "

#67: April 1961 cover: Ditko
"GORUTO!"* (2 parts) Kirby + Ayers 13 pages
"The Black Clock!" Heck 5 "
"The Last Voyage of Captain Kragg" Ditko 5 "

#68: May 1961 cover: Kirby
'JAGAG, Conqueor of the Human Race!"(2 parts)Kirby 13 pages
"Where Walks the Ghost" Ditko 5 "
"The Man from Mars!"(sounds real original, huh) Heck 5 "

#69: June 1961 cover: Kirby
"I Was Captured by KORILLA!"*(2 parts) Kirby + Ayers 13 pages
"The Iron Giant!" Reinman 5 "
"When Darkness Falls!!" Ditko 5 "

#70: July 1961 cover: Kirby + Ayers
"The Sandman Cometh!"(2 parts)* Kirby + Ayers 13 pages
"A Thousand Years" Reinman 5 "
"The Stone Man" Ditko 5 "

#71: Aug. 1961 cover: Ditko
"I Brought the ROG to Life!"*(2 parts) Kirby + Ayers 13 pages
"The Boy Who Vanished!" Reinman 5 "
"The Painting" Ditko 5 "

#72: Sept. 1961 cover: Kirby
"The GLOB"*(2 parts) Kirby 13 pages
"The Patient in Room 3D" Reinman 5 "
"Will This Be the End of the World?" Ditko 5 "

#73: Oct. 1961 cover: Kirby
"The SPIDER Strikes!"* Kirby 7 pages
"What Lurks on Charnel X?" Kirby 6 "
"Menace from Mars!" Heck 5 "
"One Look Means Doom!" Ditko 5 "

#74: Nov. 1963 cover: Kirby (2 scenes)
"The THING in the Box!"* Kirby 7 pages
"Midnight in the Wax Museum"& Kirby 6 "
"The Mechanical Men!" 'art: Ditko; script: Lee" 5 "
"Forever is a Long Time!" Heck 5 "

#75: Dec. 1961 cover: Kirby (2 scenes)
"LO-KARS, Bringer of Doom!"* Kirby 6 pages
"Mister Gregory and the Ghost!"* Kirby 7 "
"The Magic of KORGOCH" Reinman 5 "
"The Man Who Lost the World!" Ditko 5 "

#76: Jan. 1962 cover: Kirby
"The Genie With the Light Brown Hair!"* Kirby 6 pages
"Mind Over Matter!" Heck 5 "
"Follow the Leader" Kirby 7 "
"Escape to...Nowhere!" Ditko & Lee 5 "

#77: Feb. 1962 cover: Kirby
"Beware! He Isn't Human!" Kirby 7 pages
"I Don't Believe in Ghosts!"* Kirby 6 "
"When Aliens Walk the Earth!" Heck 5 "
"They Were Only Scarecrows" Ditko & Lee 5 "

#78: March 1962 cover: Kirby
"KRAGGOOM! The Creature Who Caught an Astronaut!" Kirby & Ditko 7 pages
"The Sorcerer"* Kirby 6 "
"The Clutching Hand" Sinnott 5 "
"Monster on Mercury!" Ditko & Lee 5 "

#79: April 1962 cover: Kirby (in strip form)
"The Midnight Monster"* Kirby 7 pages
"The Man Who Played Dead!" Heck 6 "
"Wings of the Butterfly!" Sinnott 5 "
"The Speed Demon" Ditko & Lee 5 "

#80: May 1962 cover: Kirby
"Won't You Step into My Parlor...???"* Kirby + Ayers 7 pages
"Propaganda" Kirby 6 "
"I Spent a Night in a Haunted House!" Heck 5 "
"For the Birds!" Ditko & Lee 5 "

#81: June 1962 cover: Kirby
"The Ruler of Earth!"* Kirby + Ayers 7 pages
"There Dwells a Dragon" Kirby + Ayers 6 "
"KINGA" Gene Colan 5 "
"The Comic Strip!" Ditko & Lee 5 "

#82: July 1962 cover: Kirby + Ayers
"The SCORPION Strikes!" Kirby 7 pages
"I Am the Prisoner of the Voodoo King!" Colan 6 "
"The Next Galaxy" Heck 5 "
"Take a Chair" Ditko & Leo 5 "

#83: Aug. 1962 (begins Thor adventures)

Well, that's it for this index...what wouldja' like next???

That's all for this trip. But remember, in the words of the Messiah, "Send all questions & stamps, answers, corrections, and lost souls to:

RON ROSA; 9410 Woodhill Valley Rd.; Louisville, Ky.; 40222

But before you dash off, we must attend to the Trivia questions;...I thought that last issue's query was pretty tough, but I've been flabbergasted to see that some readers apparently had little trouble with it! At any rate, on "Gilligan's Island", Mary Ann's surname was Summers, the 'professor's' actual name was Roy Hinkley, and the "skipper" was (and this was the tuffest) Jonas Grumby (I can see why he'd prefer "skipper"). The first complete & correct set of answers came from GREG NORTHAM, but was followed soon thereafter by Jim Warren & Jeff Welch. I guess a question that seems tuff to me might seem easy to someone else...& vise-versa.

I have a warn-up question this time, because I think I might learn something from the answers. "The Prisoner" (indexed this issue) had a concluding episode; to my knowledge there were only 2 other TV series that had a concluding episode -- one, of course, being "The Fugitive". What were the other 27 Or 39 Or...?

Now for this issue's conundrumy Trivia question - it concerns the classic movie (one of my 5 or 6 favorites) that was depicted in this column's masthead:

* Mary Astor (as Brigid O'Shaughnessey) went to Bogey * (as Sam Spade) to have dis guy shadowed; later she * accused dis guy of killing Jerome Cowan (as Miles * Archer) whom she, herself, had murdered; and fin- * ally dis guy is reported murdered in the 2nd reel, * though we never get to see dis guy in the movie!!! * What was dis guy's full name???? *

These "RB&CC Information Centers" are growing longer each issue. I certainly hope G.B. doesn't feel I've over-extended my bounds. For the last several pages I've had a gnawing fear that he might decide to cut me off in the middle of a sen

FILMS FANTASTIQUE

- NUMBER FOUR -

by **JAMES VAN HISE**

"WAR OF THE WORLDS"

In January, 1952, George Pal began production on what would not only be his most ambitious film up to that time, but would remain as one of the most ambitious science fiction film projects ever undertaken. The budget for WAR OF THE WORLDS was two million dollars, compared with $586,000 for his now rather creaky DESTINATION MOON and $936,000 for his WHEN WORLDS COLLIDE, a film which still holds up rather well. The reason for his increased budget is that 70% of the film would be comprised of special effects. This concentration on special effects led to so much attention being devoted to that aspect that not as much work as was necessary went into the screenplay, a problem which existed with the film at the time of its release and which doesn't improve with the passage of time.

This is not to say that the screenplay by Barre' Lyndon is awful because it isn't. Rather it's just only adequate, in some parts misguided, and generally not as strong as it should be, resulting in the fact that it is the special effects sequences which sustain the film and carry it along; the other sections seeming to be just padding and filler. Part of the fault lies in the addition of a religious motif to the story, an overtone which is so ever present that the writer didn't miss a chance to use it whenever possible. It's not just that this addition came across as rather corny, but it must have had the atheistic H.G. Wells spinning in his grave. If this wasn't disrespectful enough to the dead, a boy-meets-girl romantic interest was added because, as Pal explained it, "No one is less interested in doing routine boy meets girl stories than I. But a boy-and-girl theme is necessary even in a science-fiction film of the scope of WAR OF THE WORLDS. Audiences want it." This is an unfortunate myth which most producers believed to be fact until only quite recently. It was shown to be otherwise with the breakthough films of the sixties which did big box office without gratuitous love interest, although there are still some producers, such as Ray Harryhausen's producer Charles H. Schneer, who still believe this to be so despite the absolute ruination it has wrought on films like FIRST MEN IN THE MOON due to its clumsy manipulation of this theme. The fact is that audiences want good stories, period. If they have a love interest that is essential to the plot and not just a plot contrivance, fine and wonderful. If not, it's absence is neither noticed nor mourned.

In the case of WAR OF THE WORLDS, the romantic interest would have been harmless enough except for two things. First, it was constantly tied in to the religious motif. The girl's uncle was a minister, at the end of the film she has sought refuge in a church (and earlier recounts a story in which she did same in her childhood), and when a soldier remarks that the Martians will conquer the Earth in six days, she remarks, "The same number of days it took to create it", a line at which I always groan because it's just pure corn. Second, the actress chosen to play the love interest, Ann Robinson, was hopelessly miscast. She comes across on screen as a whining, screeching bundle of nerves who any self respecting male would have dropped like a bad habit. On top of this, she isn't even that attractive so there was no reason to overlook these bad points. I'm convinced that she was cast as a favor to someone, because it sure couldn't have been on the basis of her ability or presence. It was only Gene Barry's ability to lend believability and credibility to what he was saying and doing that enabled most of her scenes to come off as he served as a solid anchor to contrast and hold down the absurdity of her acting.

As bad as Ann Robinson was as Sylvia, that's how good Gene Barry was as Dr. Clayton Forrester. Gene is a very credible actor who can project realism in his characterizations to such a degree that it doesn't really look like he's acting. Rather, he comes across as very relaxed and in control as if he's just being himself, which is just the type of presence that is required for believability in a role. Although Barry was an unknown at this time, he is the only actor in the film who went on in his career and gained recognition. He made other films such as THE 27th DAY (also an SF film) and starred in the "Bat Masterson" TV series as well as the main actor in "The Name of The Game", one segment of which was SF as it was written by Phillip Wylie (WHEN WORLDS COLLIDE) and concerned Barry waking up in a world ravaged by ecological holocaust. He is also well known for "Burke's Law" and "Amos Burke, Secret Agent".

As mentioned before, producer George Pal was by no means new to science fiction. He produced DESTINATION MOON and WHEN WORLDS COLLIDE previous to WAR OF THE WORLDS, and following it he did CONQUEST OF SPACE, THE NAKED JUNGLE, TOM THUMB, THE TIME MACHINE, ATLANTIS THE LOST CONTINENT, THE SEVEN FACES OF DR. LAO, ROBINSON CRUSOE ON MARS and his very underrated THE POWER, a science fiction horror film of surrealistic dimensions. In the genre of the SF film, George Pal's name is the most cinsistently respected and reveered. His greatest personal triumph undoubtedly still remains THE TIME MACHINE, a film he not only produced but directed as well.

It is still debated whether Pal's decision to change the locale of the story from England to Southern California was wise or even effective. Obviously budget considerations caused this decision to be made but I don't feel that it was a mistake. The atmosphere in the film would not have been altered that much by a British setting as like the novel, some of the film's most effective scenes take place in the sparsely populated countryside where it would have been really no different whether they were filmed in California or England. Probably the most atmospheric sequences are those involving Gene Barry's and Ann Robinson's flight from the advancing Martians. There is definite tension achieved during their flight through the semi-lit countryside, especially when their plane is forced to fly low due to Air Force planes entering the area and as they fly at treetop level a glimpse

SYLVIA [ANN ROBINSON] AND DR. CLAYTON FORRESTER [GENE BARRY] SEE ADVANCING MARTIAN MACHINES AFTER THEIR LIGHT PLANE HAS CRASHED IN THE LONELY COUNTRYSIDE.

of three advancing Martian machines is seen just before they clip a tree and crashland. This feel is sustained as they emerge from the plane and flee through the undergrowth while the ominous pulsating sounds of the Martian machines can be heard all around them. Their refuge in an abandoned farmnouse seems to provide a secure haven and the audience is lulled when suddenly a Martian cylinder comes crashing into the house and brings the entire structure down around their ears. Once more the scenes take place in very subdued lighting as the couple scramble though the wreckage to observe the activity outside. It is this semi-darkened touch that lends effectiveness to what transpires; the fleeting glimpse of a Martian, as well as the growing realization that the Martians know that they are in the building.

Despite the excellence of the special effects of the Martian machines, my runaway favorite sequence for both awesomeness and atmosphere is the prologue narrated by Sir Cedric Hardwicke (as the supposed voice of H.G. Wells). Now, I'm not refering to the emotion charged introduction by Paul Frees in which he chronicles man's major wars leading up to "The War of the Worlds!!!", but rather the easy going yet captivating look at the other worlds in our solar system and why the Martians had found them unsuitable for their form of life. The planetary scenes were portrayed using the astronomical art of Chesley Bonestell. His talents had been employed in both DESTINATION MOON and WHEN WORLDS COLLIDE, but it was here that they were displayed in all their incredible glory. Most of the paintings were made by Bonestell on standard size canvas, but in the case of Jupiter he painted a mural on glass seven feet by four feet. The mural showed the rugged terrain of Jupiter but left cut out areas which the special effects department could use to insert streams of molten lava coursing down the mountainsides. The effect was really beautiful and coupled with the eerie sound effects and Sir Cedric Hardwicke's voice describing the scenery, it had an atmosphere that just wouldn't quit, truly setting the tone for the film.

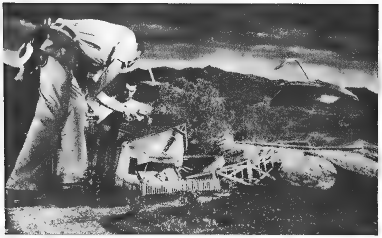
Bonestell also served as technical adviser and trouble shooter, pointing out scientific inaccuracies, mostly in the description of the other planets in the prologue, so that a high level of believability could be maintained.

When it came to believability, the special effects team, headed by the late Gordon Jennings, added new dimension to the word. Wells originally conceived the Martian machines as dics travelling on giant stilt-like legs. To modernize it, Pal decided to change the form of conveyance from mechanical to electrical. So the machines were designed to rest on three pulsating beams of static electricity to serve as legs. They would use an overhead rig on the soundstage from which they would suspend wires to send a high-voltage electrical discharge of one million volts. A high velocity blower placed behind would force the sparks down the legs. On the special-effects stage the effect was spectacular. Unfortunately, on a regular sound stage, discharging that much electricity was extremely dangerous as it would have been too easy for the sparks to jump to damp dust, dirt or metal and either kill someone or at the least set the studio on fire. So after much deliberation, the idea was scrapped even though a lot of hard work had already gone into it.

Finally they decided on the manta ray shaped machines with the cobra neck and three models, 42 inches in diameter, were built. The main bodies of them were made from copper to achieve the reddish hue always associated with Mars. Each machine was held aloft by fifteen hairfine wires suspended from an overhead track. These wires carried the electricity necessary to power the controls in the machines which operated the cobra neck, the scanning eye and other portions.

The fire rays which were shot out by the machines were actually burning welding wire. As the wire melted a blow torch set up behind blew the wire out.

Before filming could begin, over a thousand sketches were prepared by unit art director Albert Nozaki under the supervision of supervising art director Hal Pereira and in close collaboration with the director Byron Haskin. These sketches showed how the combined live action and special effects would look, as well as how



o build a perfect miniature house is a job; how they achieved the common, familiar pattern f weatherstaining, though, is probably a trade secret. And it's unquestionably a high arti

chnicians, rather than actors, dominate the movie idt; the job calls for the closest co-operation be- een photographic technologists and model show experts. What one can't do, the other must

Gordon Jennings directed the special effects for WAR OF THE WORLDS and did a superb job. It is the work of he and his crew that is really responsible for the film's effectiveness for dispite glaring flaws in the script, the special effects dominated and carried the film along, the meticulousness of their construction and execution lending a special fascination due to their incredible realism.

Here we see three behind the scenes shots which show the technitions at work on their detailed miniatures. Upper left is the farmhouse which is beseiged by Martian machines; upper right a section of the several blocksof Los Angeles that were recreated in miniature for the attack of the cobra-headed Martian machines; and lower left an excellent perspective shot showing just how big the special effects devices were constructed as well as revealing the complex inner workings of one of the Martian machines. The machines, which were suspended by wires, had self contained motors which were powered by electricity sent through the guide wires so that the cobra-neck could be set to operate automatically.

This was the last film that Gordon Jennings did the special effects for as he died soon after.

each would look separately. These drawings were refined and detailed and inserted into the script so that production time and cost would be held down by avaiding mistakes that would require going back to reshoot a scene that hadn't matched up with the special effects correctly. These drawings were especially valuable in the sequences showing the attack on the city of Los Angeles as a section of L.A. had been recreated in miniature on the sound stage and these special effects sequences were combined extensively with live action location shooting in L.A. The miniatures were built more carefully than ever in order to achieve maximum authenticity. They were mades to look as much like the real thing as possible and even size was slightly larger than normal for a model as the Los Angeles City Hall miniature, for example, was eight feet tall.

The complex process of combining live action with special effects in accomplished in optical printer cameras mounted on lathes with adjustments calibrated down to 1/10,000 of an inch. This detail is required because any error is magnified hundreds of times on a motion picture screen and thus the margin of safety must be considerably more.

To give an example of how much work goes into a special effects sequence requiring paintings (or mattes) added to a frame by frame sequence, the brief flash in which an army colonel is struck by a ray, turns green and brightens up like an x-ray before he vanishes, required 144 mates of his figure to accomplish the illusion.

A total of three to four thousand celluloid frames were painted by the optical department in the entire film.

The same process as mentioned above was employed during the battle between the U.S. Army and the Martians in which soldiers, tanks, etc were disintegrated. Only the actors who played the army were the Arizona National Guard on location near Phoenix. The camera crew merely photographed them during two days of maneuvers.

When the A-Bomb is dropped on the Martians, the protection devised by special effects was a large plastic bubble, five feet in diameter. The effect was achieved by first photographing the machine alone. Then the explosion and the bubble were filmed that was superimposed over the negative of the first shot, the combined result being the macnines enclosed by the bubble in the middle of the explosion.

The explosion itself was created by a then eighty-one year old powder expert at Paramount, Walter Hoffman. It was achieved by placing a collection of colored explosive powders on top of a metal drum filled with an explosive gas. It was ignited by an electrical remote control and on only the second try the explosion reached a height of seventy-five feet with the desired mushroom top.

An excellent touch in this segment was employing stock footage of the Flying Wing as the craft transporting the bomb. It comes across very well and conveys the feel of it happening at a yet future date, even today over twenty years after the film's release.

The Martian, which is actually only seen clearly once in the film, was designed by Albert Nozaki. Upon completion of the design, Pal called in Charles Gemora, a sculptor, make-up man and artist. The Martian was constructed by him out of paper-mache' and sheet rubber, with arms that could be made to pulsate through the use of the rubber tubing in them. The entire thing was painted lobster red. Gemora is a man of short stature and thus could fit into the Martian to operate it. The Martian scream was devised by scraping dry ice across a contact microphone and combining it with a woman's high pitched scream recorded backwards. The idea of showing the Martian very little was a good one as too long exposure would have reduced the feel of mystery and menace projected by their elusiveness. They were always inside their machines, unseen but ever present.

An inconsistency cropped up in the portrayal of the Martian. Being from Mars, where the gravity is less than ours, the Martians would find moving around on Earth difficult, ergo their always remaining in their machines. But when the Martian puts his hand on Sylvia's shoulder in the farmhouse, and Clayton whacks it with a pipe to drive it off, the thing takes off like a bat out of hell; it had no trouble moving whatsoever. This was another of Ann Robinson's big scenes and it comes across as unintentionally funny (at least to me; maybe because I've seen it so many times). When the Martian puts its hand on her shoulder, her scream gets stuck in her throat. She can't get it out at first, although everyone knows it's coming because she's screaming or getting hysterical about something all through the picture. She gets to be almost as bad (but believe it or not, not quite) as Barbara Rush in IT CAME FROM OUTER SPACE who screams so much, at everything,including a kid in a dumb costume trick-or-treating, that it becomes a running gag almost.

Getting back to the Martian's scream, that brings up some of the other weird sounds achieved in the film. The

vibrating noise of the Martian machines was accomplished by a magnetic recorder hooked up to give off an oscillation sound.

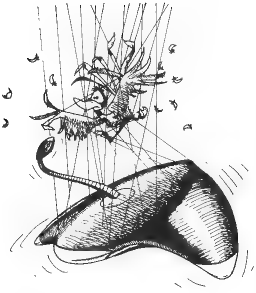
The noise emitted when the Martian machines fired their destructive rays was merely chords struck on three guitars, amplified and played backwards while being reverberated.

Much of the success of the complex special effects must be credited to Gordon Jennings, the special effects director. It was with great shock that George Pal and the rest of the crew took the news of Gordon's death shortly following completion of the film and prior to its release. Although Gordon Jennings didn't live to be able to accept it, WAR OF THE WORLDS won an oscar for best special effects. It's not often that an oscar is given to a film or individual that actually earned it due to the narrowness of the Academy, as this oscar showed an uncharacteristic foresight and true recognition of talent, free of manipulation or prejudice [and if you want to really understand what I mean, note that the 1974 awards ceremony skipped best special effects and best make up, slighting countless skilled professionals because of a conscious scheme to limit the number of awards that would have been achieved by THE EXORCIST. It makes me incredulous just to think about it it's so obvious].

Although the WAR OF THE WORLDS loses a bit by the passage of time, it is only because flaws which were recognizable at the time of the film's original release still exist, these being a slight script with misguided directions. The film's basic power and sense of wonder still exist intact because of the incredible magnitude to which the special effects were carried. These lose nothing because there is nothing wrong with them. It is these effects which carry the film and maintain its reputation, making countless viewings more than barable.. It is for this reason, and because of the reach extended on the film's scientific research, that WAR OF THE WORLDS will continue to hold up as not just one of the best SF films produced in the fifties, but as a genuine classic of the genre.

D.F. HOLMAN LOOKS AT WAR of the WORLDS ...FROM THE OTHER SIDE

OKAY. REMEMBER— ONCE WE'VE SCOUTED THE LANDING SITES, WE CALL OUR REPORT BACK. THEN JOIN THE INVASION FLEET AS IT LANDS.
—AND IF ANYBODY STOPS US, LET ME DO THE TALKING!
BUS STOP



... PREPARED WITH TONGUE IN CHEEK, TO THANK THE FOLLOWING PEOPLE AND INSTITUTIONS.

George Pal ~ producer

Paramount Studios, for this 1952 release.

Byron Haskin ~ director
Barre Lyndon ~ screenwriter
George Barnes, A.S.C. ~ camera

ALL RIGHT, EARTHLING! I'M GONNA LET YOU HAVE IT... JUST AS SOON AS I CAN ...OOF... LIFT MY... GRUNT... STINKING RAY GUN ..ARGH.. UNDER YOUR BLASTED ...OOG... EARTH GRAVITY...
D. HOLMAN

Special acknowledgements are extended to Mark Frank for his permission to reprint these two pages by D.F. Holman from PHOTON #19 (now out of print). A sample copy of PHOTON is available from Mark Frank for $2.00 at 801 Avenue "C", Brooklyn, New York 11218.

the Talent:

Sir Cedric Hardwicke
Gene Barry
Ann Robinson
and their supporting cast.

With especial regard to the Arizona National Guard: for accepting a role that required them to take a dive.

the Artists and Designers

Chesley Bonestell
Illustrator of the Space Ships, Planets, and Satellites

Hal Pereira
Supervising Art Director

Albert Nozaki
Set Art Director
Designer of the Martian Machines

Charles Clemens
who built and operated the Martian
— I hope I don't burn myself, Mr. Clemens —

the Specialists

the late Gordon Jennings
Special effects director, Paramount Studios

Paul Lerpae
Optical Effects

Walter Hoffman
Pyrotechnics

Gene Garvin
Sound / Dubbing Mixx

. . and the many others who have earned a place on this list.

those who Advised and Assisted:

Dr. Robert Richardson at the Mount Wilson Observatory

the California Institute of Technology

Northrop and North American Aviation, for supplying stock footage of their famous Flying Wing aircraft

to our local TV stations for showing the film, and bringing back many memories thereby — (we wish them many happy returns)

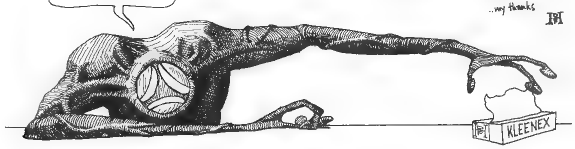
. . . and of course

Herbert George Wells, author

for this 1996 creation, . . . and for a thundering multitude of other entertaining stories, games, advice, literary works, and whatnot

. . my thanks

HM



HOUSTONCON
'71
June 20-23
The Greatest Line-up of Guests, Films, Serials and Activities Ever Presented at Any Fan Convention!

GUEST LIST

The Most Star-Studded Guest Line-Up Of Any Convention!

Dan Adkins

Pro artist whose work for Marvel comics has made him one of the most popular artists of today!

Kirk Alyn

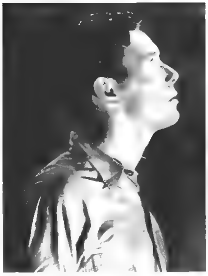
Superman, himself! The star of no less than six serial smashes, including SUPERMAN and BLACKHAWK!

Alan Barbour

Film authority, founder of the Screen Facts Press and author of several books on films and serials.

Wm. Benedict

One of the original "Bowery Boys" and "East Side Kids", not to mention star of six serials and hundreds of films.



Frank Coghlan

"Billy Batson" in person. Former child star and star of THE ADVENTURES OF CAPTAIN MARVEL, plus three other serials.

Fred Fredericks

Artist of MIGHTY MOUSE, BULLWINKLE and many comics for Dell-Gold Key. Currently handling the MANDRAKE, THE MAGICIAN daily and Sunday strip.

Harry Lauter

Screen bad-guy, star of two serials for Republic (including Republic's last, KING OF THE CARNIVAL) and the TALES OF THE TEXAS RANGERS TV series.

Jock Mahoney

Former screen "Tarzan", star of two serials and his own YANCY DERRINGER and RANGE RIDER TV series.

Don Newton

One of fandom's finest artists, recently turned pro for Charlton. Don will have some of his beautiful artwork on display.

Dave Sharpe

One of the greatest stuntmen of all-time and star of serials and his own series of "Range Busters" westerns.

Kenneth Smith

Artist and publisher of PHANTASMAGORIA, Kenneth will have a large display of his beautiful artwork here at HOUSTONCON '74.

Al Williamson

One of comicdom's premier artists. Artist for EC, "Flash Gordon" and currently artist on the "Secret Agent Corrigan" strip.

Films

As with past HOUSTONCONs, this year's film list will be one of the finest offered anywhere. And you'll see them in our three big screening rooms. That's right, three screening rooms!! And they'll be running practically non-stop to give you some of the finest filmic treats you've ever feasted your eyes upon. Just take a look at our screening list and you'll know why we say, "If you love movies, you've got to be at HOUSTONCON '74!"

ABBOTT & COSTELLO MEET FRANKENSTEIN - The daffy duo plus Lugosi, Chaney, and Glenn Strange.
ANIMAL CRACKERS - The Marx Brothers in their best film.
CHARLIE CHAN AT THE WAX MUSEUM - Sidney Toler on the case once again.
DAY THE EARTH STOOD STILL - Michael Rennie stars in this science-fiction classic.
FORBIDDEN PLANET - MGM's fantastic futuristic film with Walter Pidgeon & Leslie Neilson.
FLYING TIGERS - John Wayne wins World War II! One of Republic's best and nominated for Best Special Effects.
GULLIVER'S TRAVELS - The beautiful Dave Fleischer animated feature in color.
ISLAND OF LOST SOULS - The filmization of H.G. Wells' THE ISLAND OF DR. MOREAU starring Charles Laughton.
JASON AND THE ARGONAUTS - Ray Harryhausen's special effects masterpiece.
KING KONG - The grandaddy of them all...uncut, of course.
MARS ATTACKS THE WORLD - Feature version of the FLASH GORDON'S TRIP TO MARS serial, starring Buster Crabbe.
1984 - George Orwell's chilling, prophetic glimpse into the world of the future.
PEARL OF DEATH - Basil Rathbone as Sherlock Holmes faces "The Creeper" in one of his finest.
PURPLE DEATH FROM OUTER SPACE - Feature version of FLASH GORDON CONQUERS THE UNIVERSE.
TARZAN, THE MAGNIFICENT - One of the best "Tarzan" films of all time. Jock Mahoney and Gordon Scott star.
THEM - Great sf-horror story of giant mutant ants. Nominated for Best Special Effects.
WHITE HEAT - Cagney blasts his way through one of his toughest gangster films.
YANKEE DOODLE DANDY - James Cagney in his academy award-winning performance.

Convention Site

This year's HOUSTONCON will be held at the Sheraton-Lincoln Hotel, located at 777 Polk Ave., in the heart of downtown Houston. The following special room rates are in effect for all delegates attending HOUSTONCON '74:

Singles.....$21.00
Doubles.....$26.00

Reservations can be made either by calling toll free (800) 325-3535 or advising us when you order your tickets and we'll make your reservation for you.

Dealer's Room Sold Out!

That's right, all tables in the main room have all been sold.....and that's over 100 tables. And who bought them?? Dealers like Bud Plant, Russ Cochran, Larry Bigman, Don Maris, Wilt Conine, Roy's Memory Shop, All-American Bookstore, American Nostalgia Shop, Tannar Miles, Gordon Bailey's Fandom Newsstand, Bob Malcomson, and dozens of other dealers. In all of the Southwest you'll never see such a gathering of comics, movie memorabillia, films, pulps, premiums and other treasures. This is the place in the southwest to find what ever item you need to complete or start your collection.

To keep up with the overwhelming demand, tables have been allocated to HOUSTONCON '74 in the STAR TREK '74 dealer's room. There are only twelve (12) of these little lovelies left and after those are gone that's it! No tables will be sold outside of these two dealer's rooms. Order your table now.... before it's too late. Whatever you do, don't miss out on the most fantastic dealing you've ever experienced at any convention.....Here at HOUSTONCON '74.

Costume Contest

One of the most fun-filled events of this year's HOUSTONCON will be the costume contest. You'll see a dazzling array of gorgeous, colorful costumes, and this year's first prize will be a well-deserved $100.00!! Yep, $100.00 will go to the lucky winner, along with second and third prizes of $20.00 and $10.00. And you could possibly win! All it takes is needle, thread and imagination... you just might leave HOUSTONCON '74 $100.00 richer.

5 COMPLETE SERIALS!

For all of you who love those action-filled serials of years past (and who doesn't?) we'll be screening five of the greatest serials ever made. At HOUSTONCON '74 you'll see:

The Crimson Ghost

Twelve chapters of atomic thrills as the world is menaced by "The Crimson" Ghost and his fiendish cyclotrode. Chalres Quigley and Linda Stirling star.

Dick Tracy Vs. Crime, Inc.

The best of the four "Dick Tracy" serials and one of the greatest serials of all-time. Ralph Byrd battles "The Ghost", an invisible foe. 15 chapters of un-excelled thrills.

The Lone Ranger

Thought to have been lost forever, HOUSTONCON '74 has uncovered what may well be the most complete print of this rare serial in existence! Now at last you can see what many film fans call "the Greatest Western Serial ever made!" And you can only do so at HOUSTONCON '74. Don't miss out on this once-in-a-lifetime opportunity.

Spy Smasher

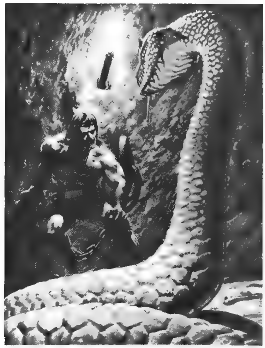
When anyone talks about action-filled serials, SPY SMASHER heads the list. Kane Richmond stars as Fawcett's legendary comic strip hero in 12 of the most exciting chapters ever put on film.

The Spider's Web

Warren Hull stars as pulpdom's famous caped crusader. THE SPIDER'S WEB is undoubtably the best example of the pulps ever put on film. By official count, The Spider kills 27 men and one old lady in this actionful bullet-blazing cliffhanger.

Now some conventions might stop there, but not HOUSTONCON '74. Not only are we going to screen five complete serials, but we'll toss in our serial sampler consisting of over three and a half hours of miscellaneous chapters from the best of the cliffhanger crop. You'll see at least one chapter each from CAPTAIN MARVEL, DRUMS OF FU MANCHU, FLASH GORDON BUCK ROGERS, THE SECRET CODE, DAREDEVILS OF THE RED CIRCLE, JUNGLE GIRL, ZORRO'S FIGHTING LEGION, MYSTERIOUS DR. SATAN, and many others.

There is so much more to HOUSTONCON '74 that we've put out our second progress report to tell you all about it. Inside you'll find the complete information on all the things that will make HOUSTONCON '74 fandom's most exciting convention. Just drop us a letter and we'll be happy to send you one.



Free Corben!

This year at HOUSTONCON '74 we'll be giving away over $400.00 worth of door prizes to the lucky delegates in attendance. Headlining the list is an original painting of Conan by none other than Richard Corben!! Here may be your only chance to own an original painting by the hottest artist around: Richard Corben. And if that weren't enough, we'll be giving away a hand-colored copy of PHANTASMAGORIA, (done especially for HOUSTONCON '74 by Kenneth Smith), original artwork by Williamson, Fredericks, Newton and others, a reel of the Star Trek bloopers, old movie posters, comics, stills, and hundreds of dollars worth of other goodies.

Tickets & Tables

Tickets to all four days of HOUSTONCON '74 are only $7.50 ($10.00 after June 15). Tables are only $20.00. Please remember, only a very few tables are left as this issue of RR-CC goes to press. If you haven't ordered your table yet, you may have already waited too long.

Please address all ticket and table orders and correspondence to:

HOUSTONCON '74
2511 Pennington St.
Houston, Texas 77016

Don't miss out on Southwest fandom's largest convention, order your tickets today!

SPECIAL OFFER!! IF YOU BUY A COPY OF "CAPTAIN PARAGON" NO. 1 FROM THIS AD, YOU CAN BUY "PARAGON SUPER HEROES" NO. 1 FOR JUST **50¢**! THAT'S HALF THE COVER PRICE! A TOTAL OF 76 ACTION PAGES BY PROFESSIONAL ARTIST WILLIAM BLACK... FOR ONLY $1.50 (PLUS 25¢ POST)!! HURRY! OFFER IS GOOD FOR THIS AD ONLY! HELP WILD BILL MOVE SOME BOOKS! THANKS!

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96 7896

A Nostalgic Look at A MLJ PUBLICATION

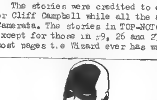
By Raymond Miller

Raymond L. Miller
RD# 1 Rt. C
Creekside, Penna 15732

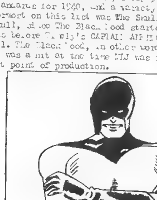
TOP-NOTCH COMICS
Conclusion

It was with TOP-NOTCH #9 Oct.,1940 that the real star of T-N was introduced. "The Man of Mystery" The Black Hood not only made his debut in #9 but took over the lead spot and given cover status as well. But at that, he only appeared solo on two covers, #10 and #7. All other covers he shared with either The Wizard or Boy or both up to #27 and after #27 he shared them with Pokey Oakey and the other comical characters thru #34, 41 and his last cover which was #43.

The stories were credited to either Editor Harry Shorten or Cliff Campbell while all the Art was done by Al "Chief" Camerata. The stories in TOP-NOTCH 9-27 were all 14 pages except for those in #9, 26 and 27 which were 13 pages. The most pages i.e Wizard ever has was 13 in #7 and 8.



The Man of Mystery has much corn for him. At first he can be one of many, stock plot; no above the standard for MLJ's WIZARD, of villains and former on this list was The Skull. The original Skull, also The Black Hood started on a six month run before he left CAPTAIN AMERICA and The Red Skull. The Black Hood, another wooing book at Pedro. He was a hit at the time MLJ was producing at highest point of production.



All MLJ characters
and Archie
Publications

The story began, more a full on shower had begun, on the streets of New York. A few minutes before midnight Sound Attorney Richard Greening the Hood for Mansion before finishing, patrolling his beat for the night. Arriving at the mansion, he spotted an intruder but discovered that the intruder was not just a man, but more like a skeleton, thus the title of the action between Kip and The Skull.

Seeing a man who looks like a skeleton is enough to shock anyone and The Skull made good use of Kip's sudden shock by plugging him and placing some stolen jewelery in the unconscious patrolman's hand and then blew Kip's police whistle and beat it. Shortly two of Kip's patrolmen buddys found Kip and seeing the jewelery, had to turn him in. Kip had been framed, but how, and not by the Chief of Police who believed him, but by the mysterious villain who blew the whistle all out of proportion. Kip's badge was taken away, he was arrested and let out on bail.

Out on bail, he decided the only way to clear himself was to find the Skull, so while out on bail using a mysterious autocar, a certain chrome bumper, a small trunk and a certain license number and two bullets in the car, out of the corner, Snyder ran down the Skull, using the knowledge he discovered Kip's car. Snyder was sent to prison for what murder the victim, Phillip Hall, to have once a sheriff, but the Skull has also framed and sent to jail Snyder, which he knew about the Skull. In a step down into training, Kip knocked out Snyder & was strong & for escort visit the has been. Then with a costume, The Black Hood was born. Later The Black Hood was given an New York under an alias, since Kip was now wanted for both larceny and jail escape. In New York The Black Hood met Brooke Dutton when he battled The Skull & a motorcycle gang called the Buttons.

The battle between The Black Hood and The Skull continued in #8 and in five more covers, the final battle took place in #9 Sept., 1941. The Black Hood had Skull's gang on the run, but the Skull escaped, but at night and, he had more work for Black Hood to do. In #7, the Skull was in the Cartel and Black Hood had to battle him. He would also have to expose in the words of a modern magazine the evil Hop Durland. The Skull failed and once again turned on The Hood and gave him a mild injection of his poison which turned The Hood into the Skull's double and escaped. But finally The Black Hood catches up with him and The Skull is executed in the electric chair. Later The Hood gave The Black Hood the confession which exonerated Kip Durland.

Around this time the role of Sgt. McGinty was starting to be given a bigger build up. McGinty was starting a one man vendetta to capture The Hood. In issue 24 McGinty actually put the Hood behind bars which was soon taken Brooke Dutton could not an with no one started writing an expose on The Hood which more or less made The Hood a hero to all but McGinty.

Both MLJ' second most popular hero, The Black Hood was not dropped after #27 and was the final issue of the one and TOP-NOTCH COMICS. When 20 issues, the title comic book was changed to The Black Hood (in small letters) LAUGH (in bold letters) COMICS. Gone were all the costume heroes except The Hood. Instead of an adventure comic, it was now a humor comic. Skull is gone not even a mention. The Hood is now an comic actor. Also has Skull's name without Hop Durland. Both are less story and Al Camp's art. Camp was replaced by Sam Cooper who was no stranger to the Hood's the animation movie. Gone the equally weird Fu Manchu stories in BLACK HOOD COMICS. By now the Black Hood was appearing in both the Pulse and on radio. Later artists were "Doc" Holliday and by LAUGH #7 and on into the 50's by Charlie Nicholas. The Black Hood was last to be found in TOP-NOTCH LAUGH #4 Feb.,1954 before moving into MLJ COMICS.

Seeing a man who looks like a skeleton is enough to shock anyone and The Skull made good use of Kip's sudden shock by plugging him and placing some stolen jewelery in the unconscious patrolman's hand and then blew Kip's police whistle and beat it. Shortly two of Kip's patrolmen buddys found Kip and seeing the jewelery, had to turn him in. Kip had been framed, but how, and not by the Chief of Police who believed him, but by the mysterious villain who blew the whistle all out of proportion. Kip's badge was taken away, he was arrested and let out on bail.

Out on bail, he decided the only way to clear himself was to find the Skull, so while out on bail using a mysterious autocar, a certain chrome bumper, a small trunk and a certain license number and two bullets in the car, out of the corner, Snyder ran down the Skull, using the knowledge he discovered Kip's car. Snyder was sent to prison for what murder the victim, Phillip Hall, to have once a sheriff, but the Skull has also framed and sent to jail Snyder, which he knew about the Skull. In a step down into training, Kip knocked out Snyder & was strong & for escort visit the has been. Then with a costume, The Black Hood was born. Later The Black Hood was given an New York under an alias, since Kip was now wanted for both larceny and jail escape. In New York The Black Hood met Brooke Dutton when he battled The Skull & a motorcycle gang called the Buttons.

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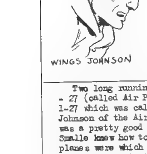
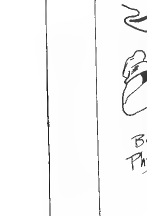
The character who appeared in more issues of T-N than anyother character was Kardak, The Mystic Magician. This strip appeared in #1 and 2 as The Mystic, missed #3 and returned in #4 as Kardak. Kardak not only made it thru #27 but thru T-N Laugh #29 as well. Kardak was from the same mold as Mandrake, Zazeta and the rest of the magicians. Like Mandrake, Kardak had a giant size friend and his power or magic, came from hypnosis. Many artists worked on the strip including Ed Smalle, Paul Reinman, Bob Montana, George Strom and Lin Streeter.



Two long running strips were Wings Johnson in #1 - 27 (called Air Patrol in 1 and 2) and South Kornell 1-27 which was called The West Pointer in 1-6. Wings Johnson of the Air Patrol and his pal Henry Higgins was a pretty good air strip because it's artist Ed Smalle knew how to draw airplanes and knew which planes were which as many of the planes he drew are listed somewhere in the strip. Drawing good air craft was a problem many artists, and that includes some of the best, were not able to do but a few guys like Smalle, Al McWilliams and Lee Elsie were really good at it. Wings Johnson was a pilot in the R.A.F. so most planes were either British or German.

South Kornell spent most of his time fighting on the home front. While he was in the army his roll seemed more like that of a National Guardsman in all the stories. The art was by Nick Cuomo with Bobby King taking over shortly after #14.

MLJ's first "real" costume hero was Bob Phantom who made his debut in BLUE RIBBON #2 Dec., 1939 which was a month before The Shield and The Comet started in PEP #1. After appearing in BR 2 and 3, Bob Phantom moved into T-N with issue #3 Feb, 1940. (Note: BLUE RIBBON #3 was Jan., 1940 but #4 was delayed some months, #4 was dated June 1940.)



Billed as "The Scourge of the Underworld, Bob Phantom had no origin. His secret identity was that of Broadway columnist Walt Whitney, who was always ribbing Captain Casey, a local Police Officer, both as Bob Phantom and Whitney. Whitney was always getting boated out of Casey's office to which Whitney remarked "I don't think Captain Casey likes me", but the bickling kept up. But the so called feud was a friendly one. Bob Phantoms powers were much like Timely's Vision since he appeared and disappeared in a puff of eerie white smoke. He disappeared for good after T-N #25, March 1942 which made he one of MLJ's first costume heroes to be dropped in 1942. More artists worked on Bob Phantom than on any other MLJ hero. Irving Novick had him in #4, Gerry Thorp in 5 and 8, Bernie Klein in 9,10, and 12 and Bobby King in about every issue after 12 with Roman Peterdie in #18.

TOP-NOTCH's forth costume hero and one of MLJ's more popular second string heros was The Firefly. Harley Hudson was a chemist and a biologist who spent a lot of his time studying insects and their muscular coordination such as ants carrying great weights, grasshoppers jumping great distances etc. After two years of study and research, Hudson masters these feats himself, even to the point of staying under water for long periods of time. He then decided to become a crime fighter. When he sees a firefly he said he would become a Firefly and light up the darkness of the underworld. So the Firefly was born. Many of his stories bordered on the macabre. In T-N #14 he fought a mad Doctor figherman called "The Cat". In #19 he fought a mad scientist who injected a growth serum into birds and animals causing them to grow to enormous sizes, especially rats. The Firefly had his hands full with these larger than automobile size rats. In #22 he pitted his wits with The Shark-Man and in #26 it was a scientist who could shrink humans but it was in #24 the we find the weirdest story of all. The story is reminiscent of the story "Three Skeleton Key", or better known as "The Rats". A freighter on which Harley Hudson was a passenger came upon a weird looking derelict steel vessel at sea. Pulling Along side the ship's crew prepared to board the vessel when suddenly, thousands of ferocious rats raced across the gangblank over running the freighter. The crew were controled by The Pied Piper, a bizarre murderous creature would played a pipe or flute. The rats attacked, but The Firefly spotted The Pied Piper and his music that controled the rats. In the fight that followed The Piper lost his flute and the rats attack them, but The Firefly threw kerosene on the rats and set them and the deserted ship a fire. The Pied Piper and his rats went down in flames with their ship.

Art on The Firefly was done by Bob Wood in 8-11 When Wood left MLJ along with Charles Biro for Lev Gleason and Comic House, the art was taken over by Bob King, who did most of the remaining stories. The Firefly remained with the rest of the serious strips after #27.

Other strips appearing in TOP-NOTCH 1-27 were Scott Rand "On the World's of Time" and Swirls of the Sea in 1-3; Jacky Coyne in #1 (who later appeared in the Dynamic group); Dick Storm 2-8; Stacey Knight MD 3,4; Calahad, the classic Calahad from King Arthur's time in 5-11; Streak Chandler and Shanghai Sheridan in 5-8. Fran Frazer, Girl Reporter for the Picture Magazine SCOOP and her partner Newspaper Reporter Hal Davis appeared in 9-25. The St. Louis Kid, a boxing story starring Jim Jennings was in #12-27 with art by Bob Montana and George Storm.

But the route of TOP-NOTCH COMICS seemed destine to follow that of BLUE RIBBON. Just as BR started to change it's lineup with issue #20, T-N started the same thing with #26 April 1942. Gone was Fran Frazer and Bob Phantom and in their place, True Life Stories and T-N's first humor strip Snoop McCook, the Snoopy Sleuth. No further change came about in #27 but there was to be a big change with #28. A new hero, The Web, was to make his debut, but this event, in T-N, never came about. No issue of T-N came out the following month. Instead two months past, then when #28 finally did appear, it

was almost a completely different book. First of all #26 July 1942 had a new title logo..TOP-NOTCH in small letters and in large bold letters LAUGH. Gone were all the serious strips but The Black Hood, Kazak (who would last thru #29, Hall of Fame from BLUE RIBBON (:28-32) and in their place, a bushel Kazak (who would last thru #29, Hall of Fame from BLUE RIBBON would appear in T-N 28-32 and in their place a bushel of humor strips led by the Don Dean creation Pokey Oakey of Catfish Creek. Pokey was the Sheriff of this Hillbilly settlement in a strip right out of the same mold as Li' Abner. Pokey Oakey was now the main character in T-N LAUGH and the main part of the cover as well although the Black Hood did appear on the covers of 28-34,41, and 43 with the rest of the humor characters and it was a far cry from the covers he appeared on with issues 19-27. The Black Hood even lost the lead story to Pokey although he did lead of in issues 28, 30,32,35,37 and 40. But on the most part The Black Hood was lost in the middle of a slap stick magazine. Almost the same thing as finding an EC story in the middle of Millie The Model. Still his stories seldom went under 9 or 10 pages, even up to his last story in #44 Feb. 1944. The other T-N LAUGH humor strips were, besides Pokey Oakey were Senor Siesta, South America's scrawniest citizen by Don Dean; Gloomy Gus, The Homeless Ghost by Red Holsdale; The 3 Monkeyteers who were Tehude, Small Fry and Seasafras; Peavy Potty and Ditto by Bill Woggon; and one of MLJ/Archie Publications most popular humor strips Susie. Susie was the forerunner of such strips as My Friend Irma, Millie the Model and Dorothy.

After issue #44, the words TOP-NOTCH were dropped and the book ran thru #48 as LAUGH COMICS. Then with #39 Spring of 1949 the book once again change titles, this time to SUSIE COMICS and ran till #100 in 1954.

NEXT ISSUE - PEPCOMICS PART ONE

THIS AND THAT

THIS AND THAT

RON HEMITT: Thanks for the copy of the cover of HANDYMAN & Ron. I've been after this for a long time and the copy you sent was just fine.

HARRY GARDINER 21 Merrivale, Camden St. London N.W. 1. Glad I was able to help you with the Crandall data. Wish it was more. If anyone out there knows of a CRANDALL INDEX or can send Harry any Crandall data, he would sure appreciate it.

Anyone interested in any full tab or half tab (mostly full) Sunday strips. I have 85 Captain Kate, 35 Flash Gordon, 86 Phantom and 80 Dr. Kildare. All are 1967-68. Stamp for price.

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10¢ FOR LIST
Raymond L Miller
PO Ol Box 131C
Creekside PA 15732

AGE OF QUALITY

JAMES VAN HISE

The Quality Comic Group was easily the highest quality comic book publisher in the Golden Age of comics. Although the characters they featured were not as well known as Fawcett's or National's became, they were more consistent, being produced by such names as Will Eisner, Reed Crandall and Lou Fine. Occasionally this column will appear and focus on a specific issue, reviewing it in detail and showing just why Quality Comics were more than deserving of the name.

This issue we cover CRACK COMICS #5, September, 1940.

The issue's lead feature is "The Black Condor" by Kenneth Lewis (actually Lou Fine drawing under one of his pseudonyms). The art is some of the finest he ever turned out as it is not only very detailed but demonstrates a craft and approach that is very much like Will Eisner in that there is much made of shadows and contrast as well as of odd angles of viewpoint. In fact, even some of the supporting characters in the strip resemble Eisner characters such as those in panel five on page five. The coloring on this strip, as in most Quality strips, is beautiful, making much use of bright colors in many different designs and patterns within the panel scenes. The story isn't bad as it involves natives forced to work as slaves in jewel mines until the Black Condor appears on the scene and saves the day.

Next there's two pages of "Molly The Model", a rather forgetable strip as it's the typical mindlessness that appeared in newspapers then and still does now.

"Rube Goldberg's Side Show" is only one page long but consists of a series of several panels of fairly entertaining gags by one of the most well known cartoonists of all time. One of the panels is a Rube Goldberg invention, of course.

"The Red Torpedo" by Roy Larkin is a character with his own small submarine who battles maritime evildoers. This time it's the Lone Shark who also has a submarine and robs ships at sea. The Red Torpedo tracks him down and blows up the Shark's sub, taking him to the harbor police. The story ends on such a cliche' I had to burst out laughing as the police captain, upon taking custody of the Shark from the Red Torpedo says, "Thanks, my mysterious friend. I hope some day to know who you are!" The Red Torpedo's costume is rather ordinary attire outside of a red mask. The art is pretty good with the usual detectable Alex Raymond swipes that popped up often during this time.

"Madam Fatal" by Art Dinajian is an original as it is I believe comicdom's only transvestite crime fighter. This is no exaggeration as it concerns an ex-actor, Richard Stanton, who applies some makeup and changes his appearance to that of a simple old lady! In this disguise he goes around helping people, in this case foiling a kidnapping at a circus. Richard Stanton is Madam Fatal throughout the strip, his true self appearing only in one panel. The art is only fair on this strip and its length, like The Red Torpedo, is only five pages.

Next is "The Space Legion", a Flash Gordon imitation starring Rock Braddon. It's merely a simple minded space opera in which Rock Braddon foils the plot of the evil Gulla to control the Titanium fields of Mars and thus all space travel. Again, this story ends with a classic line as Rock Braddon says, "Back to Earth and then on to more adventure!" The art is signed only with the name Vern and it's decent enough but nothing special.

"Ned Brant" by Bob Zuppke, drawn by W. Depew, is merely a five page continued story about Ned Brant and a friend lost in the woods. While they're being searched for, Ned's mother has a dream in which she accurately see where they are, although she doesn't realize the accuracy of her dream. It seems to be just an average newspaper strip of the time. Nothing noteworthy.

"Alias the Spider" by Paul Gustavson is a pretty good strip. The art is some of the best in this issue with only a couple weak panels (for some reason Gustavson can't draw gorillas). The plot is simple enough for within the six pages devoted to him, the Spider foils a mad scientist who plans to experiment on a pretty girl he had kidnapped for him. Most of the six pages is of the Spider battling henchmen, crashing into hideouts and breaking out of traps. Despite his being called the Spider, he is not to be confused with the character of the same name who appeared in his own pulp magazine. This Spider is maskless, dressed in blue trousers with yellow shirt and boots and carries a blue bow and quiver of arrows. His bow is apparently his only weapon, unlike the pulp Spider who brandished two forty-five automatics.

"Jane Arden" is a typical girls strip even to cut out dress up characters. It's four pages.

"Slap Happy Pappy" by Gill Fox is a two page humor strip in which Pappy stumblingly destroys an ogre who lives next door with sunlight. He then dons the ogre's garments. Not much here.

"Lee Preston of the Red Cross" by Terrence Macauley is a four page strip about a Red Cross worker flying missions during W.W. II. Like some of the other strips I've mentioned here, it's just a filler.

"Wizard Wells Miracle Man of Science" by Harry Francis Campbell is an interesting enough strip whose story line, despite its five pages, has more thought behind it than most of the stories as it involves Wizard Wells getting the goods on a racketeer through scientific means. He does it through a wiring of a conversation and by putting radioactive salts in a water cooler which a hood drinks and which then registers on a Geiger counter. The story is more violent than the others in that it shows a man being shot in the chest with a machine gun and later a hood trying to draw on several policemen who all shot him at once . The art on the strip is slightly crude and doesn't really support the story as well as it should.

After three pages of humor strips comes the last strip in the book, the strip which has the main spot on the cover, "The Clock" by E. Brenner. The art on this seven page strip isn't bad but it's hampered by the too often cramped confines of most of the pages having twelve panels on them. The story involves The Clock (whose only out of the ordinary feature is a mask which covers just his face but no other part of his head) and his aid Pug Brady hunting down a criminal who seems to be able to fly through the air unaided. Actually the man is being towed by an airplane and the Clock foils the scheme.

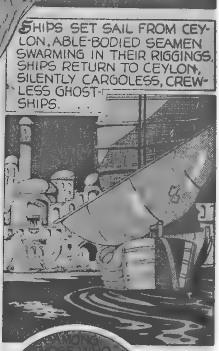
The inside back cover has a color ad for the next issue showing the Black Condor and for some reason the profile of the Condor's face looks to me just like Richard Nixon! If you can see an issue check it out for yourself and see if you don't agree.

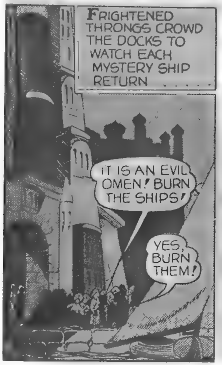
Thus ends what is really a superb issue of Quality's CRACK COMICS.

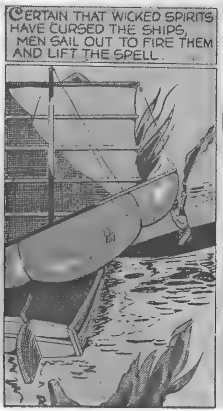
THE BLACK CONDOR

BY KENNETH F. LEWIS

THE BLACK CONDOR, MAN OF FLIGHT, THE ONLY HUMAN WHOSE COURSE IS WITH THE BIRDS ABOVE THE CLOUDS SWIFT AND STRONG AS THE WINDS.. SWEEPS FROM THE SKIES TO THE SIDE OF RIGHT AND JUSTICE IN A WORLD OF EVIL!


SHIPS SET SAIL FROM CEYLON, ABLE-BODIED SEAMEN SWARMING IN THEIR RIGGINGS. SHIPS RETURN TO CEYLON, SILENTLY CARGOLESS, CREWLESS GHOST-SHIPS.





THE MAN WHO COMES ABOARD IS A STRANGE FIGURE... BLACK CONDOR!
THE SHIP IS BURNING! COME AWAY QUICKLY!
THERE MUST BE SOMETHING HERE THAT WILL TELL THE STORY I MUST SEARCH

BUT THE *BLACK CONDOR* REMAINS BEHIND TO EXAMINE THE SHIPS

BITS OF THE WAHILLA PLANT THAT IS FOUND IN ONLY ONE PLACE IN THE WORLD!

THE DANGER IS LANDS!

AS THE SHIP ROARS INTO A BLAZING INFERNO, THE *BLACK CONDOR* SOARS TOWARD THE CLOUDS.

THE FLAMES ARE QUENCHED AS THE SHIP SINKS THE BIRD MAN WINGS TOWARD THE EAST

MEANWHILE THE LOST SEAMEN, CLUTCHED IN THE TALONS OF GIANT EAGLES, ARE FLOWN TO THE ROCKY SHORES OF DANGER ISLAND

DROPPED ON THE BEACH BY THEIR STRANGE CAPTORS, THEY FACE A BAND OF ARMED MEN

FIRST YOU MUST KNOW THAT IT IS IMPOSSIBLE TO ESCAPE.. THE EYES OF MY EAGLES ARE AS SHARP AS THEIR CLAWS!

YOU HAVE BEEN BROUGHT TO WORK FOR ME AT THE BOTTOM OF MY POOL OF SAPPHIRES..MEN DIE THERE EVERY DAY.. YOU WILL NOT LAST LONG!

WE ARE FREE MEN! YOU CANNOT MAKE US DO THIS. IT IS SLAVERY.. MURDER!

FOOL! WE DO NOT TOLERATE REVOLT!

AT A SILENT SIGNAL ONE OF THE HUGE EAGLES SEIZES THE MAN IN ITS CLAWS...

INTO THE HUNGRY WAVES DROPS THE HAPLESS MAN.
THAT SHOULD BE WARNING ENOUGH FOR THE REST OF YOU!
PUT ON THE HELMETS. YOU GO DOWN AT ONCE!
EACH OF YOU MUST FILL A BAG WITH SAPPHIRES!
IF YOU FAIL, YOU NEED NOT RETURN!
YOU MAY ENCOUNTER OTHER DIFFICULTIES IN THE POOL. THAT IS YOUR PROBLEM!
MUTELY, THE MEN FOLLOW THE ORDER TO DIVE
THEY BEGIN THE HARD TASK OF SCRAPING THE GEMS FROM THE SIDES OF THE POOL
SUDDENLY, OUT OF A CREVICE SWEEPS THE ARM OF DEATH
THE WATER CHURNS MADLY..
3

WHILE ABOVE... ON DANGER ISLAND A STRANGER HAS DROPPED FROM THE SKIES..
THE GUARDS DO NOT HEAR THE STEALTHY APPROACH OF THE BLACK CONDOR..
HE LEAPS..
A GUARD WHIPS AROUND..
THE CONDOR CATCHES HIM WITH A SWIFT BLOW..
THUMP
ANOTHER SPRINGS FROM BEHIND..
SO, YOU DON'T WELCOME STRANGERS ON THIS ISLAND! MY HUNCH MUST BE RIGHT..
POW
A SHARP KICK.. AND..
HOLD THAT POSE!

SUDDENLY
GROANS..PEOPLE CRYING IN ANGUISH!
THEY MUST BE DOWN HERE!
THE BLACK CONDOR!
HE HAS COME TO SAVE US!
YES, I AM HERE TO HELP YOU WHAT HAS HAPPENED TO YOU?
WE HAVE MET THE DEVIL INCARNATE EVERY DAY WE FACE DESTRUCTION DIGGING SAPPHIRES FOR HIM. WE ARE STARVED, CRUELLY BEATEN
TAKE COURAGE. THAT WILL BE ALL OVER NOW!
AH NO! IT IS TOO LATE! LOOK BEHIND YOU, BLACK CONDOR!
GUNS..EH? SO YOU THINK YOU CAN STOP ME?
WELL, PUT YOUR GUNS AWAY!
5

HE SWINGS THE GUARD IN A WIDE ARC

AND TOSSES HIM BACK TO THE OTHERS

FIGHT IT OUT AMONG YOURSELVES!

I HAVE BUSINESS ELSEWHERE!

BUT..A GUN BARKS

AND THE JOYFUL GUARDS RUN TO THE FALLEN CONDOR

MEANWHILE, THE SAPPHIRE KING EMERGES FROM THE CAVERN

MASTER, WE HAVE CAPTURED THE CONDOR!

THE BLACK CONDOR!!? DID YOU KILL HIM?
NO, BUT HE IS BADLY WOUNDED!

AH. PERHAPS THE DAY IS NOT WASTED.. THE BLACK CONDOR! GOOD!

IT MAY EVEN AMUSE ME TO INVENT AN INTRICATE TORTURE FOR THE PRIZE CATCH!
CAUTIOUSLY HE OPENS THE DOOR TO THE ROOM WHERE THE CONDOR IS HELD
HE MAY NOT BE SERIOUSLY WOUNDED, SO..
THE CONDOR DARTS FREE BEFORE THE NEXT WORD IS OUT..
HE IS FLYING AWAY!
THE EAGLES! CALL OUT THE EAGLES!
AN ARMY OF GIANT BIRDS RISES IN A BODY.
...LE A... ...FF FIGHT ...AHEAD!
THE BLACK CONDOR SWERVES TO MEET THEM..
FIERCELY, THE BIRDS ATTACK
HE DIVES DEFTLY BETWEEN THEM..

NOW THE CONDOR TURNS AND SWEEPS UP TO THE ATTACK.
A CRUSHING BLOW BREAKS THE HUGE BIRD'S NECK
BUT ANOTHER DROPS DOWN WITH OUT-STRETCHED CLAWS.
JERKING FREE WITH A TREMENDOUS EFFORT
HE CRIPPLES THE MIGHTY BIRD.
A WHOLE BATTALION!
THE BLACK RAY SHATTERS THE SKY WITH BLAZING DEATH. THE EAGLES FALL.
WOUNDED, WEAK FROM EXHAUSTING BATTLE, THE BLACK CONDOR DROPS FROM THE CLOUDS.
HE'S FALLEN!
HE MAY NOT BE DEAD WE MUST HIDE THE GEMS! HURRY!
BACK THROUGH THE CAVE THEY RUN.
8

MY EAGLES HE HAS KILLED MY BIRDS! BUT HE SHALL NOT HAVE MY GEMS NO ONE SHALL EVER TAKE MY SAPPHIRES!
FROM THE CAVE OF THE SAPPHIRE POOL, HE TURNS TO THE DRY CAVERN WHERE HIS PRECIOUS STONES ARE CACHED.
ABOVE, THE CONDOR WATCHES...
MINE THIS STORE OF WEALTH AND BEAUTY IS THE GREATEST IN THE WORLD...I AM THE RICHEST MAN ON EARTH!
A WARNING SHADOW FALLS ACROSS A GUARD.
THE CONDOR DROPS BEFORE HIM...
YOU WILL DIE!
BUT THE BLACK RAY FLASHES SWIFTLY...AND THE RICHEST MAN IS SEALED FOREVER IN THE SAPPHIRE CAVE
THE CONDOR RETURNS TO THE ENSLAVED PEOPLE
THESE GEMS SHOULD COMPENSATE YOU FOR THE HORROR YOU HAVE BEEN THROUGH!
BACK TO CEYLON UNDER FULL SAIL GO THE RELEASED CREWS, A WINGED ESCORT FOLLOWS, THE INVINCIBLE BLACK CONDOR.

THE DARING EXPLOITS OF THE BLACK CONDOR WILL THRILL YOU EACH MONTH IN CRACK COMICS.

KEYHOLE

by **Gary Brown**

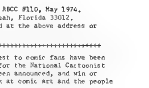
KEYHOLE, installment number 29, for inclusion in AMCC #110, May 1974, Written by Gary Brown, 5430 West 6th Court, Hialeah, Florida 33012. All questions, letters and inquiries are welcomed at the above address or should be sent directly to AMCC, c/o G.B. Love.

****

Results of the balloting for two awards of interest to comic fans have been released within the past few weeks. The awards for the National Cartoonist Society and the 1973 Comic Art Fan Awards have been announced, and win or lose, the awards certainly provide a diverse look at comic art and the people who maintain an interest in it.

Dik Browne, artist on HAGAR THE HORRIBLE and HI AND LOIS, won the top Reuben Award in the 28th Annual awards dinner sponsored by the National Cartoonist Society.

A special ACE Award -- "Amateur Cartoonist Extraordinaire" -- went to Jane Powell, star of the Broadway play "Hirene."



Other winners included Hell Lazarus for MISS PEACH; Dick Moores for GASOLINE ALLEY; George Lichty for his GRIN AND BEAR IT panels; Bill Gallo for Sports Cartoons; John Pierotti for Editorial Cartoons; Frank Fogarty in the Special Features category for his ILLUMINATED SCROLLS; Sergio Aragones for humor comic book material; Frank Springer for comic book work; George Wolfe for magazine gags; I. Klein in Animation for "Daddy and Aladdin's Lamp;" and finally, Al Jaffee for Advertising and Illustration.

As everyone should know, the National Cartoonist Society can be regarded as the "elite" in the cartooning field, but it is also a closed society. It honors only its own members and the awards are significant only in the respect that the voting comes from fellow NCS members and goes to fellow NCS members. The NCS is also a social vehicle for members and friends.

What the awards mean outside of the society, of course, depends on how seriously you want to take them. Bill Gallo, winner in the Sports category, is also the current NCS President. That does not deter from the fact that he is also a fine cartoonist, however. Within the group, the awards are quite prestigious. Outside of the group...well, that's up to you.

THE 1973 COMIC ART FAN AWARDS...I THINK: The winners of the 1973 Comic Art Fan Awards have been announced. Sort of. THE COMIC READER and THE NEWSCOMIC FAIRS GAZETTE, both winners in their respective categories and one of the select group of fan publications allowed to vote in the "official" ballot, announced what appears to be the final results. Winners are as follows:

PRO ARTIST: Berni Wrightson; PRO WRITER: Len Wein; PRO EDITOR: Roy Thomas; PRO COMIC BOOKS: Swamp Thing; MOVE-NEWSSTAND COMIC BOOK: Amazonomen Falls Gazette; COMIC BOOK STORY: "Night of the Bat," from The Swamp Thing (Wein, writer; Wrightson, artist; Joe Orlando, editor); COMIC BOOK CHARACTER: Conan; FANZINE: The Comic Reader; FAN WRITER: Don and Maggie Thompson; FAN ARTIST: Ken Fletcher.

It has been reported that "Vote totals and runner-ups are being re-checked and will be announced later." Why the final results would be announced in public before votes have been "rechecked" is beyond reason, but as we reported in this column two issues ago, handling of these awards has been somewhat less than consistent.

The results of this year's awards is certainly a fine list of talented people and publications. Each one deserved to win. However, as we said in our last column, the winners in the fanzine category could have been called before the ballots were even printed. Oh, certainly, you'll get no argument out of me that TCR and MFW are two fine publications. The Gazette, in fact, is probably one of the most ambitious and worthwhile fan projects ever. But the same reasons the National Cartoonists Society Awards don't mean a hell of a lot to me are the same reasons the Comic Art Fan Awards are beginning to take on the same air about them. A stuffiness that allows only certain individuals to run or vote. A control.

In a recent editorial in MFW, editor Mike Tierbachner, expressed concern over this prevailing attitude. We are pleased to see it. A more acceptable solution isn't the opposite extreme, but a sorting out of all the possible solutions and seeing if distribution of the ballot cannot be improved without hurting the purpose of the awards. Oh well, we'll see next year.

Meanwhile, a tip of the hat to all the winners.

THE NEWS: Milton Caniff missed the annual National Cartoonists Society in April, because he was hard at work rewriting STEVE CANYON. It seems Caniff was working on a story the works about 15 weeks ahead on syndicate deadline) concerning a wealthy young woman who is kidnapped by Latin American guerillas and eventually admits she was delighted to be seized. She even takes over for the kidnappers in sending huge sums from her parents. Caniff had just finished the story when the Patricia Hearst case broke. In deference to the Hearst family, Caniff scrapped the idea and has had to work day and night to maintain his schedule with a new story. He therefore missed the dinner.

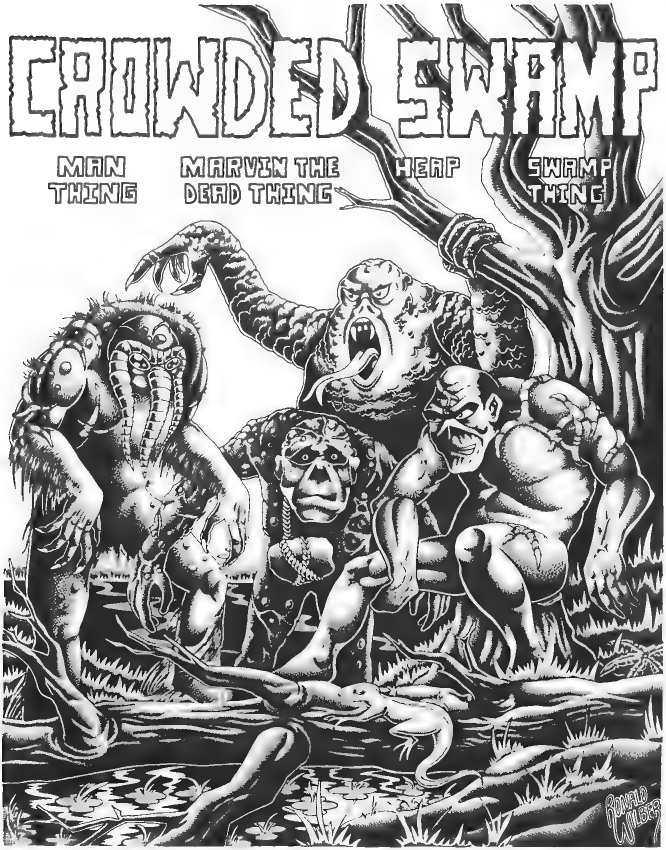
Marvel will be putting their books at 25¢ and 50¢, throwing out the 35¢ and 60¢ prices. If the newsdealers were not confused enough as it is.

The April 25th issue of ROLLING STONE (#159) featured a story on publisher Jim Warren -- "Citizen Pain." The article, written by April Smith, features a bevy of Warren art and typically controversial Warren statements. Perhaps the most interesting quote, however, comes from Stan Lee, who when asked how he views the Warren books, states; "We never pay much attention to the other companies. We're doing our own thing. I wish Warren luck. We don't edit our books according to what he's doing, despite the way he might feel about it." Sounds fair.

SORRY SUPERMAN, BUT... Metropolis, Illinois, the home of the big Superman exhibits and amusement park is no more. Not enough tourists -- not enough money -- and too many disappointments.

If your thing is comic strips, especially TERRY AND THE PIRATES, there is a new magazine being currently offered that will be of great interest to you. RAINTREE MAGAZINE is 80 pages of George Wunder's version of TERRY. Printed directly from syndicate proofs, the magazine should convince many that Wunder has certainly been overlooked when the "Top" artists are mentioned. The strips are from 1936 and you can order a copy of RAINTREE MAGAZINE for $2.95, plus 25¢ postage from Box 1775, Cocoa Beach Station, Miami, Florida 33133. Editor is Jay Hemet.

Don't forget requests for Day Header.


CROWDED SWAMP
MAN THING
MARVIN THE DEAD THING
HEAP
SWAMP THING
RONALD WILSON

COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

COMICTSTS CORNER

My mail this year verifies a trend that I consider the most significant change in fandom that has occurred in the last decade. I am speaking of the emergence of the comic club, panelology society - call it what you like. What has happened is that people with like interests, namely panelology and its tangent stepchildren nostalgia and trivia, are coming together and fortifying fandom with a single strong voice rather than individual and random columns from scattered corners. I cannot help but think of this transition as similar to the guild system of the Middle Ages. From that orderly way of exacting expertise and talent came the great period of enlightenment and the arts, known as the Renaissance. If a like pattern follows for us, I can hope that our quest for recognition as a hobby on par with philately and numismatism will be fulfilled. The success of such a goal will depend on a continuance of the good work established groups are accomplishing, and creation of the trend throughout the country, if not the world. I want to catalyze such a reaction by establishing, beginning next issue, a section of "Comic Collector's Comments" devoted to comic groups. If you will all see me posted on your particular club's doings; or if you are forming one; your achievements will be noted in a more prominent place than the Mail Dept. of CCC.

TOURIST TRAP

When I moved into my new office, I decided to decorate it with comic art for self-appealing reasons. Not many people in my company share my interest in panelology. I never expected my interior decorations to turn the room into a tourist trap. Salesmen and people from within the company are constant visitors now, and suddenly many of the nostalgia buffs are recalling the things I've been writing about for eight years.

Three walls contain what I personally consider unique. One has a Charles Schulz "Peanuts" original, a poster repro of Jack Kirby's cover from the 1970 N.Y. Comicon program book by Will Eisner that is hand colored in various shades of green (only 3 were made, Lou Sullo, Jr. has one, I have the other two and the negative), a poster of Kaluta's cover of Shadow #1 done in pink, red & orange (7 were made and distributed, Lou has the negative, but I check to make sure it's locked up), one of four pencilled sheets Don Newton did of a unique Capt. America plot which was submitted to Roy Thomas some time back when Don was trying to get some work from Marvel (I also have the other three, each on illustration board) by showing his ability to work within page size panelled areas, an original daily Phantom strip done in black and wash by Falk and Barry with a notation that this is the first costumed super hero of all, and a montage of two letters and a splash page about Don Newton. The first is part of a letter he wrote explaining that he submitted his first piece of pro work to Mick Cutti and George Wildman, the second a Charlton letterhead from Mick telling me how happy they are with Don's work and giving me the titles and issues of Don's first stories, and finally the splash page from his first printed story. All three are on a black board and covered with acetate with a red border.

On the wall behind me are some oil paintings, including one Don Newton did for me in 1970 of my favorite comic book character, Adam Strange. Also a copy of one of the Joe Wal Disney drawings Mickey Mouse specialties, this one being a salute to Boy Scout Troop 22 of the Bronx, N.Y., done in 1929, appropriately autographed by Mr. Disney. All items are in glass covered black frames. The other half of the wall has been reserved for some combination pencil and ink pages done by Duffy Vohland. It will serve to illustrate the process for making comic strips. The other wall is stuff I did. An India ink, blue watercolor and zipatone of Dr. Strange, a magic marker of Wally Wood's Sandman, a full watercolor interpretation of Doc Savage in neo-classic style, all are framed in red borders and covered with double polished acetate. Strangers are searched before leaving!!!!!!

This is the letterhead used by Warner Brothers to issue publicity communiques to the news media about the George Pal production of "DOC SAVAGE...The Man Of Bronze'. Accompanied by an 8 x 10 glossy conee a blurb, usually issued weekly. An example is the one for the period of 3-11 to 3-22, supplied by good friend Steve Barrington:

MAN OF ALL SEASONS

It was Mark Twain who once said, "Everybody talks about the weather, but nobody does anything about it." Mr. Twain was wrong. Hollywood does do something about it. A good portion of George Pal's adventure film for Warner Bros., "DOC SAVAGE...Man of Bronze" requires Ron Ely, playing the super-human title character, to embark on a dangerous trek taking him thru areas of heavy rain, mountain areas of deep snow and desert areas of blazing heat, truly a challenge to the 6 ft., 5 in., 250 lb. actor's athletic physique.

For the snow scenes the company traveled to Grand Junction, Colorado, atop the 11,000 ft. Grand Mesa, the largest flattop mountain in the world. Here, with miles and miles of snow serving as a colorful backdrop, scenes were filmed in sub-zero weather. From this arctic setup the company changed to desert scenes and the movie troupe descended upon a vast desert outside of Palmdale, Calif., headquarters for countless rattlesnakes, cactus and yucca trees and boiling heat intense enough to give a lizard sunstroke.

Next, the rain scenes were filmed at Warner Bros.' huge backlot, and although it isn't nice to fool Mother Nature, producer George Pal and direct or Michael Anderson had the studio special effects dept. manufacture a driving rainstorm of flood proportions. Altogether, some 14,000 feet of hose and pipe, 80 valves and 240 rain-head sprinklers were required to keep the elements functioning properly. During the shooting of the scenes, an average of 500 gallons of water a minute spilled over the giant outdoor set, with special drains built to take care of the overflow. By the time the sequences were completed it was estimated that the company had consumed some 2 million gallons of water. All of which prompted director Anderson to quip to producer Pal, "This is the first time in Hollywood history that a producer has spent money like water."

Remember discriminating readers, I only copied what some publicity man, whose talent is obviously made for a grammar school reader, published on paper. However, the statistics were interesting.

When people like Gene Colan and Mike Kaluta take the time to tell the editor of a fanzine that they really enjoyed what they read, then the piece of literary effort must be good. So it is with GFL, which stands for Contemporary Pictorial Literature and is put out by "The Gang" under the leadership of Storms and Bob Layton. Issue number 8 seemed to be 1000 pages long, that's how much reading material there was. The illo work was by some top pros and talented novices, with Duffy Vohland's inks lying somewhere inbetween. I won't go into the contents. Let them advertise in CBGC. But I will tell you that they will continue to put out the best 50¢ zine there is. Send a half buck to them at 1010 Wallway Drive, Apt. A., Indianapolis, Ind. 46236 and see what I mean.

"A nice, simple comic magazine" is the way I would describe Charlton's E-Man. The uncomplicated plots are a return to the sixties, and I welcome the cause. Credit must be given to Joe Staton for his adaption of Staneyish panel layouts and angles. If Charlton can solve their paper shortage and distribution problems, we'll be treated to more of the same.

IN THE YEAR 8574, IF ANTIQUE COLLECTORS SEE YOUR CHILD-HOOD HEROES, IT WILL BE BECAUSE TODAY'S MOUNT EVEREST MINT IS SCULPTURING THESE WONDERFUL ICONS COMMISS THEIR HEROIC LIKENESSES IN PERMANENT SOLID SILVER AND SOLID BRONZE. (BETWEEN NOW AND THEN, YOU AND THE NEXT 220 GENERATIONS OF YOUR FAMILY CAN ENJOY THEM.)
THE MOUNT EVEREST MINT IS LICENSED TO PRESENT-
HEROES OF THE COMICS
COMMEMORATIVE BARS IN YOUR CHOICE OF SOLID 999 FINE SILVER OR SOLID BRONZE

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The 'cleaned up' photocopy titled "Heroes of the Comics" above, comes from the cover of an eight page comic booklet issued by the Mount Everest Mint, Inc., 141 Barwood Road, Willow Grove, Pa., 19090. A collection of mint blocks with sculptures of Batman & Robin, Superman, Wonder Woman, Flash Gordon, Mandrake the Magician and The Phantom is offered in what I guess will be the first of several series. The full color booklet features Batman and Robin on the inside. Artist is not credited.

The other pictorial sample is an ad from a New York newspaper which obviously takes advantage of the current "Wonder Woman Crese". No doubt the *TV* special was the impetus for it all.

The Summer festival of Comicons, Star Trek Cons, Scifi Cons, Con Cons, etc. will be well under way by the time this issue of RBCC is in the mails. If you're a reader who lives slightly beyond the geographical fringe of the Con closest to your home grounds, may I suggest a little extra rental endeavor on your part to get to see one of these great ocassions. Especially if you haven't been to one before; or attended your last one years ago, there is much in it for you. Today's Cons are far cries from the card table in the hall affairs of yesteryear. They all follow the same general format, so you won't have to feel that the guys who went to Houston saw something that your Con at San Diego won't have in some similar form. If the commercialism is underplayed, and the in-charge committees do their job, you'll be glad you attended.

Elsewhere in this column are listed the winners of the CAFA Awards. With some space left on this page, andprompted by some of the runner up names, I decided to list a "Bizarre" or "Black Comedy" group of catagories that many of us have, from time to time, throught about but never see in print:

Most successful in ruining a good pencilling job with bad inks.

Most successful and/or talented in covering up a hack pencilling job with good inking work.

Most successful in using the most number of swipes in a single story.

Most references to events from past issues in a single story.

Series with the most crossovers in a single month by number of titles involved.

Lettercol editor who does the best job of keeping his boss happy by not answering in a vein that will agree with the writer that the publisher is wrong.

Issue that has the most bursts, exclamation points, banners, startling statements and other catch words on the cover.

Character that is claimed to be meeting the biggest menace of his career over a one year span on a continuous per monthly basis. Opposing villain must be different in each issue.

Hero with the most inconsistant powers and/or vulnerability over a one year span.

Hero with the most farewell performances over the past decade.

Best innovating editor of 1940-1950 plotlines in clever camouflage in a 1970 title.

REPORT FROM "DOWN UNDER"

Floods, a mail strike, the coming of Fall.....not enough to keep Australia's number one panelolog ist, JOHN RYAN from his research work and enjoyment of comics. Besides the Bob Powell biography he is gathering statistical material on, John may be close to proving a long time dilema - who was the first Australian artist to contribute professional work to American comics. John is awaiting final proof from Harvey Brodie-Mack, son of the late Edward Brodie-Mack to be sure that under the name of Brodie Mack, the latter did indeed collaborate with Peter Amos (another pen name) on a strip called "Kazanda" which appeared in Rangers #s 23-27 (1945-46). If notes kept by E. Brodie-Mack coincide with the similarity of art work in the aforementioned comic and English-Australian pages, then it appears Brodie Mack can claim a first.

Below are some photographs of a get-together last year. Picture 1 is of Stanley Pitt and Alex Toth reflecting on a point. Stanley Pitt and John Dixon are to Australian comic art what Al Williamson and Reed Crandall are to American art. Recognized by their peers and by fans as the creme de creme and jusifiably so. Stanley Pitt's "Silver Starr", an admitted invention of Raymond's style, has been carried by the A.F.C.A. as a special publication and I included illustrations in several of the Ryan-Siegel articles on Australian comics. Notice I did not say 'swipe'. When an artist does the kind of work Stanley Pitt does, I consider it commendable innovation. In picture 2, left to right we see Alex Toth, Cam Ford (an animator for the Eric Porter Studios), and part of John Dixon. John mentioned that Cam hardly took his nose out of some of the comics that were strewed about. "Wallowing in nostalgia" says John!

The third photo has the same group, this time with John Dixon clearly in view. I have hopes of doing a more definitive article on John's super heroes. A continuation of the great Gosh Wow! #1 article that John (Ryan) did in what has to be the biggest and best 50¢ fanzine ever to be made available to fandom. The main fascination, as the pictures indicate, were in the selection of comics ("real old timers" says John) that J.R. brought along from his fabulous collection for the occasion. Having been the favoured recipient of some of that collection for research work, I can personally tell you that the Messrs. Ford, Dixon and Pitt had every right to be awe-inspired by what they were looking at.

The 34th issue of "Boomerang", John Ryan's Australian fanzine, was sent in as his required contribution to OAPA-Alpha for that APA group's 115th (Gosh Jerry Bails, has it been that long?) issue. In it, John repeats his justified tirade against the unnecessary, ancient censorship laws which still exist in his native province of Queensland. Even Boston has been forced to forgoe their similar restrictions to the realities of today's social commentaries and acceptances; but what we would consider mild themes in comic books, movies, TV, etc. are acted upon with inquisition considerations by the review boards there. Would you believe that Kerry Drake, Dragnet and masked cowboys are labeled as unfit literature?

AN OPEN LETTER TO JIM WARREN

Dear Jim;

It's no secret that your competitors call you a "maverick" because you run your publishing house as you see fit, often playing 'against the rules' by hiring artists and writers accordin- to your own pay scale. Your stories are not hampered to Comics Code Authority rules. You dislike your distributors; they aren't exactly in love with you. If your plan to do business entirely by subscription so as to eliminate the distributor was feasible, you would have exacted it years ago. Fandom in general applauds your principles, your product and your fight against the "giants". So much for the flavoring.

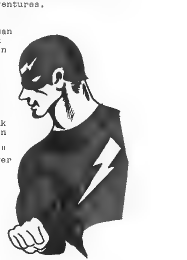
Recently you scored a coup by securing the rights to Will Eisner's "The Spirit". You've made fandom deliriously happy; and yet we are sad. The simple fact is that finding copies has become veritable treasure hunts. There just aren't any on the stands or racks. What's the story Jim? Is production limited? Are your distributors refusing to carry the title? Are you purposely holding back so as to force us to subscribe directly with you? I can't accept the excuse that a handful of mercenaries are scouring the land grabbing every issue they can get their hands on the day copies are put up for retail sale. This is not a "Shazam" debacle. I can't believe that a sure winner is being made unavailable by unknown consequence. I can believe that you know the reason for the shortage. Level with us Jim. Why can't we get "The Spirit" as easily as we can by Eerie, Creepy or Vampirella? Many of us would like to know.

ALL CORRESPONDANCE TO:
95 SEDGWICK AVENUE
YONKERS, N.Y. 10705

Howard Siegel

STRONGMAN, called "The Perfect Human Being" was a mutant who appeared before his time, a power basis for Captain Comet in the early 1950s. He appeared in all five issues of Crash Comics, and one story was reprinted in Citizen Smith No. 9, a rarity in that this latter comic had the splash page of Citizen Smith for a cover, but he did not appear inside. The hero was Percy Van Norton, socialite who used a Scarlet Pimpernel effeminate hoax to cover up his costumed identity. He had super strength, could sustain short periods of flight, had super breath, and could leap far, which is exactly what Superman's early powers were until he matured and developed his alien abilities. Strongman's costume was militarylike in that the tunic had red shoulder tabs and collarm a red breast belt and waist belt. Bare arms, blue boots, blue trunks and shirt, yellow cape, chest symbol and yellow leotards. The artwork was quite poor as was the story, which was the typical fare put out by Tem Publications, a small publisher of the WW II years. He often fought an imaginery warlord or the army of a non-existent European country in his adventures.

THE BLUE STREAK. As bad as the art work on Strongman was, it still was better than the hack jobs done on this non-entity hero, who, like his name, dresses in a completely blue outfit except for a yellow lightning bolt emblen on his hood and chest. If speed was his forte', he did not make much use of it in battling his foes. He also appeared in all issues of Crash Comics as well as several reprints put out by Tem. The Bails Collector"s Guide identifys the artist as Leon Bishop. His prologue reads: "Self-appointed foe of ruthless dictators, The Blue Streak has pledged himself to remove 20th century tyrants from the face of the Earth in order that man might enjoy life, liberty and the pursuit of happiness (probably stolen from the Mr. D.A. radio program). His loyal friend and chauffer Tago..." He had no super powers and his alter ego was Jim Donovan. No occupation was ever given, and he too fought nondescript villains and armies.



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This is being written on Sunday, April 7th. I've just finished reading the comics section and make it a habit of not upsetting myself with the national and international news until the evening, when I can go to sleep and forget what I've read. My next agenda item is to reread the cover and thus the feature article of the 197th edition of the Overstreet Guide. I've read the theme by this author in several versions, but he never ceases to add something new and interesting to yet another replay of the Justice Society of America. When the experts cannot come up with an answer, they seek his knowledge and guidance. He is generally credited with starting this whole ball of wax that we call comics fandom. He coined the word that we are trying to get into the dictionary as the definition of "the collecting and studying of comics as an original form of American art" - panelology. He and his family are personal and valued friends whose company I have enjoyed on several evenings the past few years. He was my first FANDOM PROFILEE simply because I wanted to start at the top of the heap. His lovely wife was the first gal to be in a PP and I expect to be around long enough to include the youngest member of the family in that select group as well. It has been a long while since his name has appeared in this column, and because of his talent, his importance in panelology, the esteem he has won from the professional notables in the industry and the fact that his monumental research works are part of fandom's backbone of information - I say once again to JERRY BAILS, for his JSA article, "Well done!"

***

"THE DISNEY FILMS" by Leonard Martin, Crown Publishers, Inc., N.Y., 1973

By necessity, any definitive work on Walt Disney must either be by catagory, or an encyclopedia size book. Comic books, movies, TV, merchandising, premiums, newspaper strips. The genius of Walt Disney is prominent in all. I covered his biography and the early history of his studio previously. As the title indicates, this new literary effort is devoted to Disney's films - shorts, full length movies, TV shows, trailers, etc. from the Newman Theater Laugh-O-Grams in 1920 to 1967, shortly after his death. Indexes are provided by year for the statistician and each movie includes cast, production credits, premiere date, running time, artistic and creative staff participants and a synopsis of the contents, all followed by critic reviews and footnotes including grosses.

What I have done is extract a few interesting pieces to give you, the reader, an idea of what the book is all about.....

One of Disney's practices was to exploit his new movies in advance of their showing dates. He made full use of the comic books, newspaper strips and authorized book versions to acquaint the public with the main characters and the time the shows, so that by the time the youngsters went to see the film, they were fully versed - an educated audience as it were.

With the success of his first full length cartoon movie, Snow White and the Seven Dwarfs such an over welming success both in the U.S. and internationally (it was dubbed in ten languages), rival Hollywood studios gave serious thought to full length animated features which a year before they wouldn't have touched. Paramount produced Gulliver's Travels, Universal announced that Walter Lantz would do Aladdin and His Wonderful Lamp and Warner Bros. tried their hand with a featurette titled Tom Thumb In Trouble.

With Fantasia, Disney planned to avoid the norm by treating it as a concert rather than a movie, and serious thought was given to distributing it to concert halls rather than movie theaters. Each would be given an exclusive use in a given territory and Fantasound equipment would be installed. Reserved seat selling, unheard of at the time; and the idea of a perpetual Fantasia with new material substituted from time to time were part of the overall merchandising scheme. WWII put that plan into limbo.

When Disney announced his Bambi project, the Maine Development Commission sent two live fawns to serve as models for Bambi an Felice. The artists were able to follow the young fawn's growth over the years they worked on the movie. This was typical of Disney planning. Most of his major films were years in the planning, research, and making. A photographer in this instance was sent to Maine to get shots of trees after snowstorms, light coming from the forests at various times of the day in Springtime, spider webs covered with dew on a Summer's morning, etc. A year's assignment just for background research material!

The same year that Sleeping Beauty was produced (it grossed $5.3 million), a modest comedy called The Shaggy Dog came from the studio and earned an astounding $8 million. It proved to Disney that times had changed in 1959, that the fairy tale was no longer a viable format except in the case of reissues of his earlier classics which had established reputations. He also felt that the well had run dry on new variations of animated features, and so live action movies became the money winners. They also established many new starts and gave rebirth to many old ones including Fred MacMurray, Gene Sheldon, Kenny Calvin, Bobby Driscoll, Annette Funicello, Tommy Kirk, Luana Patten, Dean Jones and others. Some of these became big time stars, others, when the studio was turning them out at the rate of six a year, will forever be mediocre fare. With his TV shows, Walt Disney was able to put these actor and actors in cross over features and at the same time allow his TV programmes to act as billboards.

Always one to make use of news faces and at best, people whose show business reputations came from outside filmland, Disney pictures were filled with characterizations played by the best talent that could be had. George Lewis, who played Guy Williams-Don Diego's father, was the star of the Republic serial Zorro's Black Whip in 1944. William Lava who composed the music for the Disney TV Zorro show in 1960, had scored most of Republic's Zorro serials as well.

101 Dalmations was an example of the Disney use of new techniques and sophisticated equipment available from industrial inventivness. Xerography was used to duplicate to basic drawings and eliminate the necessity of making 101 separate drawings of the Dalmations for the mass scenes. Even with this money and time saving new process, a staff of 300 worked for three years on the movie.

One must not forget that color, animated drawings, the selection of good classical stories and top notch casting were only part of the success story. From Disney films came a host of Academy Award winning songs, topped by the biggest winner of them all, Mary Poppins. I won't bore you with a list of the popular hit tunes in this roster. It can be safely said that somewhere in the world, at every minute of the day, a Disney movie short or full length picture is being shown. The overseas market gets the spliced together TV shows a full length pictures as well as educational outlets via an institutional marketing division of the Disney Corporation. You might be interested to note that during the war years, the cartoon shorts were filled more and more with Donald Duck and Pluto popular in these vehicles than Mickey Mouse. When Disney switched from ABC to NBC, he abandoned all his previous cartoon characters and introduced new ones for the switchover in networks, hence Ludwig Von Drake and company.

When Walt Disney died in 1966, he had a loyal and well trained executive staff that was with him for many, many years. Thus the machinery kept rolling despite the fact that the master was gone. Movies continue to roll forth. If Walt had been alive today, those close to him are certain he wouldn't have had an active hand in the movies or TV work anyway. His penchant before he died was the Disneyland and Disneyworld projects. Perhaps the United States government said, or rather acknowledged the man's effect on the world best by issuing a commemorative stamp in his honor. How many other funny animal artists can make that statement?

If you're a William Fawcett of any magnetude, or just like Disney in general, you'll want to read this book. It is complete as I said at the beginning of this report in its catagory. The pictures are numerous and well selected. It runs over 300 pages with an excellent introduction of the early Disney years as an introduction.

****

If you happen to have a copy of RBCC No. 53 tucked away in a closet somewhere, take it out and turn to page 13. You'll find a picture of 19 year old Richmond (Va.) Professional Institute studen Mike Kaluta and four others looking at pages from the first issue of their zine, Graphics Showcase. In it the NFP Shadow's first artist created Captain Infinity, the successor to Captain Marvel claimed the group. Enjoyable reading of a Richmond Times Dispatch article.

MAIL DEPARTMENT

STEPHEN BARRINGTON, president of the MOBILE PANELOLOGY ASSOCIATION may be teaching a course on panel ology at the University of So. Alabama if things work out.

An apology to SHEILA THORNTON of 80 Riverside Drive, Apt. 4J, New York, N.Y. 10024 for taking so long in getting this notice into the column. Sheila is forming "North Road", devoted to the art of Western Printing and Lithographing. Included in the study will be the works of Carl Barks, Floyd Gottfredson, John Stanley, Jesse Marsh, Russ Manning, Al McWilliams, Frank Bolle and many others. A note to Sheila will get you all the details.

PETER NORVIG of Marietta, Ga. writes that he has gotten a surprising number of responses to the notice that appeared in issue 108 column about his plans to form an Atlanta Panelology Club. If you missed that one and live in the area, write to him at 3000 Bunker Hill Rd. Glad to be of service Pete!

Public announcement to LARRY "DOC" BRNICKY: TONY ISABELLA will let you collaborate with him on the forthcoming Marvel Doc Savage B&W if you tell him what 'Grackle Borgward' means. Remember, I know!

Okay you Texas and Southwestern fans, here's your chance to get into an organization headed by one of fandom's all time greats. My long time friend and former FANDOM PROFILEE, LARRY HERMON has told me about "Hydra", the Dallas-Fort Worth Comic and Movie Club. Let me reminisce.....Larry is one third of the Texas Trio (another FANDOM PROFILEE, Howard "MLJ" Keltner and Buddy Saunders are the other two) who published Star Studded Comics, one of fandom's early great amateur zines. Remember When and the Dallascon are other contributions that Larry gives to panelology today. He has been around a long time, knows much and has contributed much. So if you are looking for a group that has an experienced leader, this is one of them. His address is 1830 Highland Drive, Carrollton, Texas 75006.

STEVE ELLWITTZER of Perrysburg, Ohio sent in the Fall lineup of Saturday morning TV shows and was particularly enthused about the "Shazam" program scheduled for the vehicle by which NPF will begin to begin merchandising exploitation of Capt. Marvel. Guaranteed that DON NEWTON will have two of everything!

DAN VELTRE of No. Arlington, N.J. sent a five pager covering just about everthying he had on his mind. My opinion of E-Man appears elsewhere Dan. Regarding your thought that most of the stuff on the market is mediocre; let it be known that today, as never before, the publishers have to cater to such a wide variety of interests among their buyers that they are nonplussed to find a "hot theme" that can be exploited. The short lived trends of the past five years indicate that no solution has been found. The answer, in my opinion, is not in the B&Ws. I think a return to the super hero simplicity of the late fifties-early sixties is worth a try again. Readers have been given such a strenuous diet of filet mignon that a simple frankfurter might be relished with great enthusiasm!

Trying to play it straight, but once again failing, ROGER "STERNO" STERN of "Gang" and CPL fame penned his usual letter of alacrity, hilarity and confusion about his doings. I forgot to tell you R.S.....your name was picked out of the hat. You've won DUFFY for the Summer. I deserve a vacation.

"I believe I told you that DAN ADKINS was in Phoenix. Well, we were out house hunting for him last week and he finally wound up two blocks from me. Anyway, he rather wanted to be close in case we could collaborate on some future work", writes DON NEWTON. I've been after Mick Cuti to give me a schedule of Don's "Baron Weirwulf" appearances in Charlton as well as his other upcoming work. Don's selection as best fan artist in the CAPA Awards was most pleasing to me. He had this last term of eligibility and he made it. The "Shazam" Award is next Capt'n Newton!

If I had to recount all the between issues mail I get from "The NATIONAL CENTRAL BUREAU By Its Director, STANLEY R. BLAIR" I'd need twenty extra pages for this column. But each missive is pertinent and interesting. Frequent phone calls from friend Stan also make impressive the work he is doing, and the work that has to be done in eliminating the cancerous condition known as comic book frauds and cheats. Perhaps the tremendous breakthrough of a Fanzine Alliance will act as a catalyst in cutting down the rate of transgressions. In essence what Stan has been able to do is formulate a publishers comic code and watchdog system to stop such persons from using the printed media as a vehicle for furthering their ill doings!

Back from a stay in Florida, The "Hoopeston Terror", DAVE HARTMAN is back at the stand and giving me his comments on my column. If enough people send in favorable comments on the National Cartoonist Society picture biographies that appeared in the last two issues Dave, I'll continue them on a semi-schedule. They and the entire album is absolutely great. The only reason I didn't mention Duffy's girlfriend (and my ace secretary) Patty, is because she threatened to cut off my phone answering service if I did so. If she cut off Duffy's office visits I'd be greatful too!

LAMAR BOLTON of Wilmington, Ohio, whose Dad is a business friend of mine, and I have a date in New York to visit the Marvel bullpen. Maybe I can get him a picture of PAUL LEVITZ standing next to JOHN VERPOORTEN. The large and the small of the professionals! Anyhoo, welcome aboard Lamar!

A postscript to the Sheila Thornton-NORTH ROAD note. She writes that the organization has a Barks Reprint Guide which serves as a reference to every Barks lead story in Uncle Scrooge and Donald Duck and their subsequent reprintings. The four pager is available free by sending an SASE to the address in paragraph two above. The offer is being made so that you can get an idea of what NORTH ROAD is really all about.

AL KAPUSTAR of Adrian, Michigan (have you joined SCOTT PAAUW'S "Mob"?) gave his opinion of the quality difference between the 'old' and the 'new' comics. I answered by basing my thoughts on the average art and story qualities of each and compared them. When you eliminate the Eisner, Foster, Raymond, etc. group, it's no contest that today's scripters and artists are far superior. Costumed heroes do not make up the entire scope of comics Al.

I'll repeat what I told fellow-staffer and friend RAY MILLER in a recent letter: the mail that mentions it is 100% favorable and compliments you for selecting DON ROSA as your 'Information Center" successor. We are twofold fortunate. Don is doing a crackerjack job and you are free to do what I always considered your true forte' - histories of comics and characters.

A pulp cover repro of The Phantom Detective Feb. 1935 issue graces the frontspiece of the March-April, 1974 issue of the MOBILE PANELOLOGY ASSOCIATION'S club newsletter. In it MPA member JOHN IAVARONE has an article in which he reveals that considerable research has shown that Neal Adam's first professional work was a one page story in Archie's Jokebook #41. The MPA roster is growing.

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July 4 Dec 19 ..... @ .40
1955 Mar 20 Jul 24, 26
Oct 27, 9 Nov 6 ..... @ .40
1956 Jan 1, 29 Mar 11, 18 ..... @ .30
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1960 Feb 5 ..... .25
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1965 9 different pg. 6 of these are trimmed all for.1.50
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May 11 Jun 15 Jul 27
Oct 26 Nov 23 Dec 7
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Jun 21 July 26 these 2 are
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Apr 5 Jun 28 ..... @ 2.00
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Aug 28 ..... @ 2.00
July 24 dirty ..... .50
1939 Dec 4 11 16 17
(these 4 have Tarzan on the reverse)
in 3 color) ..... @ 2.50
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1937 Jan 3 17 24 31
June 20 ..... @ 1.75
1938 July 24 Aug 14
Sept 25 Oct 2 ..... @ 1.50
1940 Jan 14 Feb 4 11 25
Mar 3 10 17 Apr 28
May 12 June 9 16 23
Aug 4 11 Sep 1
Oct 13 27 Nov 3 10 24
Dec 1 ..... @ 1.25
1943 Apr 25 May 9 ..... @ 1.00
Aug 15 (top left corner off)..... .75
June 6 ..... .75
1944 Feb 6 Apr 2 ..... .50
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1946 Apr 28 May 19 ..... @ .60
1947 Feb 23 ..... @ .40
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June 26 July 17 24
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(these 4 pages have the top corner of Jungle Jim cut off) ..... @ 2.50
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1938 Jan 23 Feb 6 13 20 27
Mar 6 13 20 27
Apr 3 10 17 24
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June 5 12 19 26
July 3 10 17 24 31
Aug 7 14, 21 28
Sept 4 11 18 25
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1956 Feb 5 ..... .25

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Jun 3 Jul 8 Sept 13..... @ 3.00

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Nov 12 Dec 10 Jul 9 31
Nov 5 (1 small piece out)..@ 1.00
Dec 3 (1 piece out)..... .20
1940 Jan 21 Feb 4 25
Mar 3 10 17 24
Apr 7 14 21 May 12
Sept 1 8 15 22 29
Oct 6 20 27..... @ .75
Jan 14 Dec 1 (both have 1 piece out),@ .40
Jan 28 top left corner off)..... .25
Jan 7 (2 pieces out)..... .20
1941 Mar 23..... 6.00

TARZAN TABLOIDS

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Apr 7 14 21 28
May 5 12 19..... @ 1.50
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Aug 31..... @ 1.25
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Sept 4 25..... @ 1.00
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Nov 5 12 26
Dec 3 10 31..... @ .75
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1938 Jan 30 Aug 21..... 2.00
1940 Jul 7 ..... .25
4 have bottom left corner off
1947 Aug 3 Oct 5 12 26
1948 Jan 4 Feb 15 ..... @ 1.00
1949 Jan 11 18 25 Mar 7
Apr 4 June 6 ..... @ .50
July 4 11 25
Aug 1 8 15 29 Sept 5
Nov 7 Dec 5 ..... @ 1.00
Feb 17 ?? Jul 15? 22? 29?
Mar 1st? 21? 28?
Apr 4? 11? 25? 27?
Sept 26? Oct 3?..... .75
May 20? (top right corner off, Tarzan ok)..... .75
July 1 ..... .40
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1956 Feb 5 ..... .25

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Aug 13? Sept 10?
Nov 5? Dec 17?..... @ 1.50
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Sept 3 17 24
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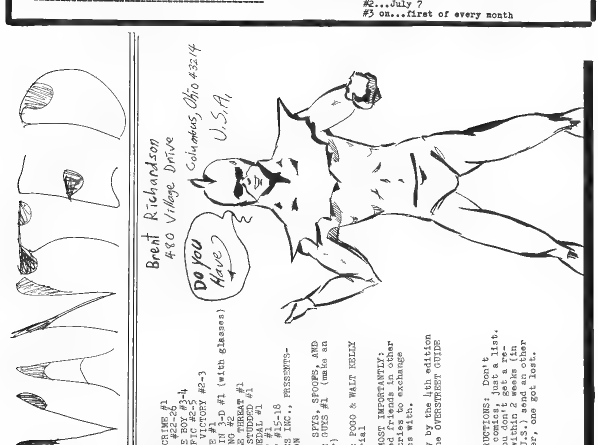

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FANTASY MAST. 9(origin H. Torch) $1.
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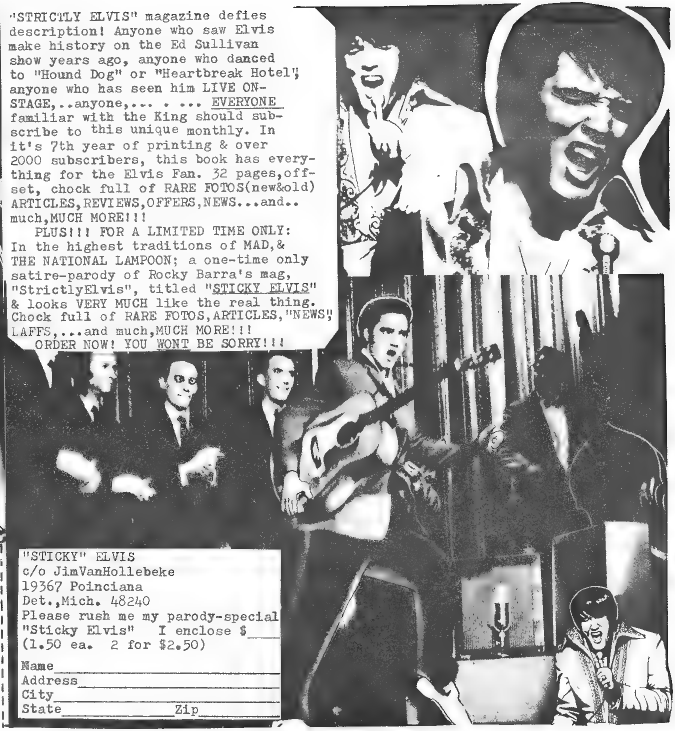

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101	VG	$ .75
103	VG	$ .75
111	VG	$ .75

THE ATOM

13	VG/NM	$3.00
15	VG/NM	$3.00
20	VG/NM	$2.00
24	VG/NM	$2.00
26	VG/NM	$2.00
30	VG/NM	$2.00
31	VG/NM	$2.00
33	VG/NM	$1.50
34	VG/NM	$1.50
35	VG/NM	$1.50
37	VG/NM	$1.50
38	VG/NM	$1.50

BRAVE AND THE BOLD

28	G	J.J.A. $6.00
30	G	$6.00
34	M	Sawtooth $8.00
35	M	$5.00
36	M	$6.00

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NATIONAL

BRAVE AND THE BOLD

38	VG/M	$4.00
44	VG/M	$2.50
48	VG/M	$1.50
49	VG/M	$1.50
50	VG/M	$1.50
53	VG/M	$1.50
67	VG/M	$1.50
71	VG/M	$1.50
72	NM	$1.25
73	NM	$1.25
74	NM	$1.25
75	NM	$1.25
76	NM	$1.25
77	NM	$1.25
78	NM	$1.25
79	NM/M	$1.25
80	NM/M	$1.25
81	NM	$1.25
82	NM	$1.25
83	NM	$1.25
84	M	$1.00
85	M	$1.00
86	M	$1.00
87	M	$1.00
88	M	$1.00
89	M	$1.00
90	M	$1.00
91	M	$1.00
92	M	$1.00
93	M	$1.00
94	M	$1.00
95	M	$1.00
96	M	$1.00
97	M	$1.00
98	M	$1.00
100	M	$1.00

CHALLENGERS OF THE UNKNOWN

29	M	$3.00

FLASH (2nd Series)

110	VG	$3.00
111	VG	$3.00
115	VG	$3.00

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DETECTIVE

10	M	$60.00
44	M (Crimson Avenger New Costume)	$80.00
156	G	$ 2.00
185	G	$ 2.00

FLASH (1st Series)

19	M	$40.00
20	M	$40.00
21	M	$40.00
22	M	$40.00
29	M	$40.00
30	M (Shiera Becomes Hawkgirl)	$50.00
25	M	$35.00
26	M	$35.00
27	M	$35.00
28	M	$35.00
29	M (Origin of Ghost Patrol)	$50.00
30	M	$35.00

GREEN LANTERN (1st Series)

9	M	$70.00
13	FN	$30.00

MORE FUN

69	N	$40.00
70	M	$40.00
71	M (Origin of Johnny Quick)	$80.00
72	M (Dr. Fate New Helmet)	$70.00
73	M (Origin of Aquaman) Intro Green Arrow)	$90.00
74	M	$50.00
75	M	$50.00
76	M	$50.00
77	M	$50.00
78	M	$45.00
79	M	$45.00
80	M	$45.00

NEW BOOK OF COMICS

2		$200.00

SENSATION

2	M	$55.00
3	M	$50.00
4	M	$50.00
5	M	$40.00
7	M	$45.00

SENSATION

12	M	$40.00
13	M	$40.00
36	VG	$25.00
38	M	$20.00
40	M	$20.00
41	VG	$10.00
45	VG	$10.00
46	VG	$10.00
47	M	$15.00
48	VG	$10.00
49	VG	$10.00
50	VG	$ 8.00
54	M	$10.00
56	M	$10.00
58	M	$10.00
59	M	(Origin & Story "Foes of Suicide Slum") $13.00

STAR SPANGLED

53	M	(Origin & Story "Foes of Suicide Slum") $13.00

SUPERMAN

5	FN	$100.00
7	VG	$55.00
8	M	$55.00
9	M	$55.00
9	VG	$45.00
11	VG	$30.00
12	VG	$30.00
30	N	(Origin Mr. Mxyztplk) $40.00
57	VG	Maxyztplk) $ 3.00
58	VG	$ 3.00
92	VG	$ 3.00

WONDER WOMAN

7	VG	$20.00
9	VG	$15.00
16	M	$18.00
20	M	$15.00
21	M	$15.00
24	VG	$ 8.00
25	VG	$ 8.00
28	VG	$ 8.00
31	G	$ 5.00
32	G	$ 5.00
61	G	$3.00
79	3/4 Cover	NM $2.00

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SHOWCASE

53	NM	$2.00
54	NM	$2.00
55	NM	$2.00
56	NM	$2.00
61	NM	$2.00
74	NM	$2.00
75	NM	$2.00
76	NM	$2.00
77	NM	$2.00
78	NM	$2.00
79	NM	$2.00

STAR SPANGLED WAR STORIES

7	NM	$4.00
13	VG	$3.00
83	M	$3.00
110	VG/NM	$1.50
111	VG/NM	$1.50
112	VG/NM	$1.50
113	G/NM	$1.00
114	G/NM	$1.00
115	G/NM	$1.00
116	G/NM	$1.00
117	G/NM	$1.00
118	G/NM	$1.00
119	G/NM	$1.00
121	G/NM	$1.00
122	G/NM	$1.00
123	G/NM	$1.00
124	G/NM	$1.00

STRANGE ADVENTURES

2	G/VG	$10.00
132	G	$1.25
176	FN	$1.25
209	FN	$1.25

TALES OF THE UNEXPECTED

45	G/VG	$1.50
46	G/VG	$1.50
47	G/VG	$1.50
48	G/VG	$1.50
49	G/VG	$1.50
50	G/VG	$1.50
51	G/VG	$1.50
52	G/VG	$1.50
53	G/VG	$1.50

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TALES OF THE UNEXPECTED

54	G/NM	$1.25
56	G/NM	$1.25
58	G/NM	$1.25
59	G/NM	$1.25
60	G/NM	$1.25
61	G/NM	$1.25
64	G/NM	$1.25
65	G/NM	$1.25
66	G/NM	$1.25
67	G/NM	$1.25
101	G/NM	$1.00
106	G/NM	$1.00
108	G/NM	$1.00
109	G/NM	$1.00
110	G/NM	$1.00
111	G/NM	$1.00
112	G/NM	$1.00
113	G/NM	$1.00
114	G/NM	$1.00
115	G/NM	$1.00
116	G/NM	$1.00
117	G/NM	$1.00
118	G/NM	$1.00
119	G/NM	$1.00
121	G/NM	$1.00
122	G/NM	$1.00
123	G/NM	$1.00
124	G/NM	$1.00

MISCELLANEOUS
I also have 2 original full page panels of ORIGIN LANTERN artwork and 3 full pages of BATMAN original artwork, one of which is by Bob Kane.

Pages 5 & 6 from Detective or Batman #154 (both) $40.00

2 pages Green Lantern Pre 1949 $40.00

1 3/4 page Batman by Kane $20.00

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GREEN LANTERN (2nd Series)

1	NM	$5.00
1	NM	$5.00
6	NM	$5.00
7	NM	$5.00
8	NM	$5.00
15	NM	$4.00
35	NM	$3.00
51	NM	$3.00
52	NM	$3.00
53	NM	$3.00
57	NM	$2.00
59	NM	$2.00
61	NM	$2.50
63	NM	$2.50
67	NM	$2.50
69	NM	$2.50
71	NM	$1.50
73	NM	$1.50
75	NM	$1.50
77	NM	$1.50
81	NM	$1.50
84	NM	$1.50

MY GREATEST ADVENTURE

2	G/VG	$3.00
6	G/VG	$3.00
71	G/VG	$2.00
79	G/VG	$2.00
80	G/VG	$2.00
42	G/VG	$2.00
42	G/VG	$2.00
43	G/VG	$2.00
45	G/VG	$2.00
46	G/VG	$2.00
47	G/VG	$2.00
83	G/VG	$1.00

JUSTICE LEAGUE OF AMERICA

1	M	$5.00
5	M	$1.00
7	M	$1.00
10	M	$3.00
11	VG	$2.50
14	VG	$2.50
15	VG	$2.50
16	VG	$2.50
17	VG	$2.50
18	VG	$2.50
19	VG	$2.50
20	VG	$2.50

JUSTICE LEAGUE OF AMERICA

25	VG/FN	$2.25
26	VG	$2.00
27	VG	$2.00
28	VG	$2.00
29	VG	$2.00
30	VG	$2.00
31	VG	$2.00
32	VG	$2.00
33	VG	$2.00
34	VG	$1.50
36	VG	$1.50
37	VG	$1.50
38	VG	$1.50
39	VG	$1.50
40	VG	$1.50
41	VG	$1.50
42	VG	$1.50
43	VG	$1.50
44	VG	$1.50
45	VG	$1.50
46	VG	$1.50
48	VG	$1.50

MYSTERY IN SPACE

72	FN	$3.00
73	FN	$3.00
80	FN	$2.00
86	FN	$3.00
87	FN	$3.00
89	FN	$2.00
90	FN	$2.00
91	FN	$2.00

OUR ARMY AT WAR

1	G/VG	$5.00
153	G/VG	$1.00

SUPERBOY

1	VG	$5.50
10	VG	$2.50
19	VG	$2.00

SUPERMAN

1	G/VG	$5.00
2	G/VG	$3.00
3	G/VG	$3.00
4	G/VG	$3.00
5	G/VG	$3.00
6	G/VG	$3.00
7	G/VG	$3.00
8	G/VG	$3.00
9	G/VG	$3.00
10	G/VG	$3.00
11	G/VG	$3.00
12	G/VG	$3.00
13	G/VG	$3.00
14	G/VG	$3.00
15	G/VG	$3.00
16	G/VG	$3.00
17	G/VG	$3.00
18	G/VG	$3.00
19	G/VG	$3.00
20	G/VG	$3.00

SUPERMAN'S GIRL FRIEND LOIS LANE

1	G/VG	$5.00
2	G/VG	$3.00
3	G/VG	$3.00
4	G/VG	$3.00
5	G/VG	$3.00
6	G/VG	$3.00
7	G/VG	$3.00
8	G/VG	$3.00
9	G/VG	$3.00
10	G/VG	$3.00
11	G/VG	$3.00
12	G/VG	$3.00
13	G/VG	$3.00
14	G/VG	$3.00
15	G/VG	$3.00
16	G/VG	$3.00
17	G/VG	$3.00
18	G/VG	$3.00
19	G/VG	$3.00
20	G/VG	$3.00

SUPERMAN'S PAL JIMMY OLSEN

1	G/VG	$5.00
2	G/VG	$3.00
3	G/VG	$3.00
4	G/VG	$3.00
5	G/VG	$3.00
6	G/VG	$3.00
7	G/VG	$3.00
8	G/VG	$3.00
9	G/VG	$3.00
10	G/VG	$3.00
11	G/VG	$3.00
12	G/VG	$3.00
13	G/VG	$3.00
14	G/VG	$3.00
15	G/VG	$3.00
16	G/VG	$3.00
17	G/VG	$3.00
18	G/VG	$3.00
19	G/VG	$3.00
20	G/VG	$3.00

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NATIONAL PUBLICATIONS

ADVENTURE COMICS

177	FN torn binding	$2.00
247	VG	$5.00
279	G -taped binding	$1.00
293	VG	$1.00
311	VG	$1.00
320	FN	$1.00
322	VG	$1.00
323	VG	$1.00
326	VG	$1.00
329	VG	$1.00
330	FN	$1.00
331	FN	$1.00
333	VG-loose page	$1.00
334	G	$1.00
335	VG	$1.00
336	FN	$1.00
337	FN	$1.00
338	VG-frayed back cover	$1.00
339	VG	$1.00
340	VG	$1.00
341	FN	$1.00
342	FN	$1.00
343	FN	$1.00
344	FN	$1.00
345	G	$1.00

ADVENTURE COMICS

345	FN	$ .75
346	FN	$ .75
347	NM-top cover cut	$ .75
348	NM	$ .75
350	NM	$ .75
353	VG	$ .75
356	NM-frayed at staples	$ .75
361	FN	$ .75
365	NM	$ .75
366	FN	$ .75
367	VG	$ .75
368	FN-loose page	$ .75
369	NM	$ .75
370	FN-top front cover cut	$ .75
371	VG	$ .75
372	FN	$ .75
373	NM	$ .75
374	M	$ .75
375	NM	$ .75
376	VG	$ .75
377	NM	$ .75
378	FN	$ .75
379	FN	$ .75
380	NM	$ .75

M. L. J. PUBLICATIONS

PEP

17	NM	$100.00
(Origin Kangaan, Death of the Comet, 1st Madam Satan)		

JACKPOT

1	NM	$125.00
Black Hood, Mr. Justice, Steel Sterling begin		

SHIELD-WIZARD

1	NM	$150.00
(Origin of Shield, Origin of Wizard)		

TOP NOTCH

1	NM	$150.00
(Origin Wizard, Kardaf, and Cole's Henhunters begin)		

TOP NOTCH

7	NM	$75.00
(Wizard new costume, Shield x/over, Kalthar x/over)		

ZIP

1	NM	$125.00
(Origins Kalthar, Mr Satan, Steel Sterling, Scarlet Avenger)		

ZIP

2	NM	$75.00
(Red Capt. Valor, Zantini, War Eagle, etc.)		

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LEV GLEASON PUBLICATIONS

DAREDEVIL

4	NM	$95.00
D.D., Claw, Nitro (Blitz Art)		
6	NM	$85.00
The Claw vs Ghost		
13	VG/FN	$70.00
Intro Little Wise Guys		
15	VG	$70.00
Death of "Masthall", Basil Wolverton's Scoop Scuttle & Claw vs. Ghost		
17	NM	$55.00
The Claw vs. Ghost, Basil Wolverton's Scoop Scuttle, Sniffer, etc.		
20	NM	$45.00
Claw vs. Ghost, Scoop Scuttle, Sniffer, etc.		
26	NM	$40.00
Claw, Sniffer, D.D., Pirate Prince, etc.		
31	VG to FN	Death of the Claw $40.00
97	VG - Little Wise Guys	$ 2.00
113	G/VG " " "	$ 2.00
118	G/VG " " "	$ 2.00
125	P/G	$ 2.00

NEW COMICS

17	G/VG	$10.00
Crime Buster & Squeegee		
81	G/VG	$ 2.00
Crimebuster vs. Iron Jaw		
87	G/VG	$ 2.00
Iron Jaw vs. Sniffer		
93	F/G	$ 2.00
Iron Jaw vs. Sniffer		
105	F/G	$ 2.00
Iron Jaw vs. Sniffer		

CAPTAIN BATTLE JR. (Comic House Pubs.)

1	NM	$75.00
Claw vs. The Ghost, Sniffer, etc.		

CRIME & PUNISHMENT

59	G (first page torn)	
Man, Manhunter		$ 2.00
108	F/G	$ 8.00

T MAN

19	FN	$ 2.00

WEB OF EVIL

2	NM	$ 2.00

BLACKHAWK

78	F/G	$10.00
98	VG	$10.00
81	F (top 1/4 cover cut)	$3.00
69	FN	$ 3.00

QUALITY COMICS GROUP

BARKER

7	VG	$ 8.00

CRACK COMICS

27	VG (Torso cover)	$50.00
Origin Capt. Tri-mon, Black Condor by Lou Fine		

FLASH'S MAN

6	VG	$22.00
8	VG	$22.00

POLICE COMICS

40	VG-Eisners Spirit	$22.00
Cole's Plastic Man		
47	VG	$20.00
49	FN	$20.00
51	VG/FN	$20.00

POLICE COMICS (Cont.)

55	VG/FN	$13.00
57	VG	$10.00
77	VG-Spirit, Plastic Man, Manhunter	$70.00
108	F/G	$ 8.00

T MAN

19	FN	$ 2.00

WEB OF EVIL

2	NM	$ 2.00

BLACKHAWK

78	F/G	$10.00
98	VG	$10.00
81	F (top 1/4 cover cut)	$3.00
69	FN	$ 3.00

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QUALITY COMICS

BLACK HAWK

98	G	$ 3.00
101	G	$ 3.00
144	FN	$ 1.00
153	FN	$ 1.00

BLACKHAWK (National)

204	G	$ 1.00
205	G	$ 1.00
209	G (binding frayed/torn)	$1.00
211	FN (page loose)	$ 1.00
216	G	$ 1.00
218	FN (torn binding)	$1.00
220	FN (torn binding)	$1.00
222	VG (loose binding)	$1.00

BLACK HAWK (National)

223	VG (taped binding, cover scratched, torn pages)	$ .50
224	G	$ .50
226	VG	$ .50
231	G	$ .50
235	G (frayed binding)	$ .50
240	G (binding torn and frayed)	$ .50
241	FN	$ .50
242	VG (slight wear around staples)	$ .50
243	G (frayed edges)	$ .50

TIMELY, ATLAS, PUBLICATIONS

AMAZING

1	NM (Young Allies)	$50.00

MYSTIC (2nd Series)

1	VG/FN	$35.00

YOUNG MEN

25	VG	$10.00
(Toren, C.America, Subbie)		

MEN AT WAR

19	VG	$ 1.00
21	FN	$ 1.00

SGT. BARNEY BAKER

2	FN (A. Severin Art)	$2.00

KID SLADE (Severin)

1	FN	$2.00

WAR ADVENTURES

8	G	$1.00

BATTLE

2	F/G	$3.00

CRAZY

1	FN	$3.00

BUCK DUCK

3	G (1/2 back cover)	$1.00

FOX PUBLICATIONS

BIG TOWER

1	G/VG	$40.00

FANTASTIC

1	NM (Origin Sampson)	$80.00

CAPTAIN FEARLESS

1	NM	$65.00
(Origin Cpt. Fearless)		

MYSTERY MEN (1939)

1	VG (Blue Beetle begins)	$80.00

BLUE BEETLE

20	G	$8.00
22	G	$8.00

THE EAGLE (1st Series)-1941-Four issues only & is a complete set.

1	M	
2	M	
3	M	
4	M	

$259.00 - the set.

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FANCETT PUBLICATIONS

ALL HERO COMICS (100 pages)
1 VG $65.00

AMERICA'S GREATEST
1 NM $125.00
2 G/VG $50.00
5 G $30.00
6 VG $35.00
7 VG $15.00

BULLETMAN
1 NM $80.00
7 G $20.00

CAPTAIN MARVEL ADVENTURES

2 NM $295.00
3 NM $200.00
4 NM $175.00
5 NM $150.00
6 NM $125.00
7 NM $100.00
8 NM $90.00
9 NM $80.00
10 NM $70.00
11 NM $70.00
14 G $40.00
15 FN $35.00
16 " $75.00
17 M $75.00
18 M(Origin Mary Marvel) $300.00
19 M(Mary Marvel x over) $ 80.00
20 M $75.00
21 G $25.00
22 NM(Mr.Mind begins) $ 80.00
24 M $35.00
25 G $15.00
27 M $35.00
28 FN $30.00
29 FN $30.00
31 FN $30.00
32 VG $15.00
33 VG $15.00
34 VG $15.00
35 M (Origin of Radar) $25.00
36 NM $20.00
37 VG(Mary Marvel x over) $15.00
38 FN $15.00
40 G $15.00
41 M $20.00
42 VG $15.00
43 NM $ 8.00
44 VG $13.00

CAPTAIN MARVEL
43 NM $17.00
45 NM $17.00
46 NM $17.00
47 NM $17.00
48 G $10.00
49 M $17.00
50 G $ 9.00
51 G $ 9.00
54 FN $10.00
144 FN $10.00

CAPTAIN MARVEL & GOOD HUMOR MAN
1 VG $100.00

CAPTAIN MARVEL SPECIAL EDITION
1 VG $150.00

CAPTAIN MARVEL THRILL BOOK
F/G $60.00

CAPTAIN MARVEL JR.
6 M(Vs. Capt. Nazi) $75.00
34 FN(Cover is 35, Printer error) $12.00

CAPTAIN MIDNIGHT
5 VG $30.00
6 VG $25.00
7 VG $20.00
8 VG $30.00
9 VG $10.00
10 M $15.00
11 M $15.00
12 M $ 8.00
13 M(3/4 back cover) $ 4.00

COMICS NOVEL (Ansarno,Dictator of Smith) (A1 Radar-See P.39 Steranko History II) $30.00
1 M $30.00
1 VG $20.00

DON WINSLOW
7 G $ 8.00
20 VG $ 4.00

FUNNY ANIMALS
45 FN $ 4.00

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FAWCETT

ANIMAL FAIR
5 FN $ 5.00

GIFT COMICS
1 FN (324 pages) $200.00

HOLIDAY
1 FN (196 pages) $100.00

IRIS THE INVINCIBLE
1 VG (Origin) $35.00
5 G (Basil Wolverton Art) $15.00

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146 G	$ 3.00	DELL COMICS	
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" "	22 VG$3.00	
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Dracula Lives 1-2, 1962, Tales From the Tomb #1 (Dell Giant), The Creature #1, Space Man #9, Steve Zodiac #1, Space Man #4, #5, The Invaders #3, Master of the World #1157, Journey to Center of the Earth #1060, Atlantis The Lost Continent #1188, Tarzan #183, #4: Man From UNCLE #1, #2; Dracula-The Mummy (Dell Giant), Frankenstein #1, Phantom Planet #1234; Flying Saucers #1, UFO Flying Saucers #1 (Giant), The Microscopic #1, Dinosaurs #1120, The Lost World #1145 (fair condition), Underwater City, I Aim at the Stars (good), Mysterious Island, The Land Unknown, Tom Corbett Space Cadet #7(good) #11(fair-good) #21 (very good); Ripley's Believe It or Not #1, #10, #14, #20, #25; Weird War Stories #1, #2; Air War #3, #4, #5, #6, #8; Captain Venture #1, #2; The Invaders#1(fair, cover torn), #2(good), Time Tunnel #2 (good), Cap. Fahse & The Aliens #1, 20 Years with X-Ray Specs, Fantastic Voyages #2, #4 and movie issue, Total War #1, #2, #3, #5, #7; Voyage to the Deep #1, 2, 3; Drift Marlo (#1), #2; The Time Machine movie issue, Voyage to Bottom of Sea #1250,2, 3, 4, 5, 7, (#1), #(good), #6 (good). The Program #2, 3, 4, 5, 6, 7, 8, 9, 10, 11; #1258; Space Man #1253, #2, 6, 3, 7, 8; Outer Limits #1, 2, 3, 4, 5, 6, 7, 8, 9; Space Family Robinson #1-15, 15, 16, 18, 20, 23, 24, 25, 27, 32 & 34. Dr Solar 1, 2, 25, Star Trek #1-10, 12, 13, Twilight Zone #1288, -207, -210, #1-7, 9, 11, 14, 15, 16, 19, 22, 25, 28, 29, 30, 31, 32, 33, 41. ------I have more, but is anybody interested in this?

LONE RANGER - large collection of Dell, from #1, also some TONTO issues. SILVER also Tales from the Gunsmoke, Gene Autry #4 (v. good); #7(fair) #41 (v. good) Dell's ZANE GREY-3, 7 & 8 (near mint). DC Son of Tomahawk #134 (v. good) White Indian #14 (v. good) Harvey 3-D, No. 2, Jan. 1954 front cover edges are frayed

Fawcett movie comics: Destination Moon, v. good with several movie ads & promo clipped from newspapers. When Worlds Collide (as above) Man from Planet X (covers loose, else v. good) Dell's Indian Chief (good used copies) #5, 7, 9, 11, 13, 17, 18, 21, 23, 25, 26, 29 & 31 & 2 dupes. Dell's Sea Hawks #7(good), #8 (v. good), #10 (v. good), #11(good)

TUROK #3-29, fine to good issues, many dupes, some better than others; whole lot is 5? Items.

Newspaper Comic Strips

TONO, Hawaiian natives before Capt. Cook, colorful, unique 6 x 10 inch strip from Boy's Life in the early 1960s. A few strips of "Space Conqueror" by Al Staenel are incl. 14 strips. "Believe it or Not" 57 strips, fair condition 1942, and early 1950s, reasonable to revise. 73 full page full color LITTLE ORPHAN ANNIE, 1933-1941, untrimmed, good to very good 21 THIMBLE THEATRE, featuring Popeye and friends from 1939 and 1941, half p., full color. 16 TINY TIM from the late 1930s, half page, full color. 41 CAPTAIN & KIDS/KATZENJAMER KIDS, 1932-41, full color, half p., some torn 10 BLONDIE, half page, full color, late 1930s 7 DON WINSLOW, half p. full color 1942 77 BRINGING UP FATHER, half page, full color, 1930s; 30 half p. 2 color from early 1940s. 8 TAILSPIN TOMMY & 4 ACES; 3 full p., 1 full p. 2 color, 2 2 tabs, 1934, '35, '37 & 38. 4 DAN DUNN, full p. full color, Mar. 1939 4 wk run. 70 STEVE CANYON, 1971-72, color 1/2 14 SMILLIN' JACK, half p full color, most from 1941 2 KING OF R. M. 1/2 p. color 1940-1 4 CHARLIE CHAN, 1/2 p full color 1941-2 1 HOPALONG CASSIDY, 1-28-51, 1/2 p. color. 9 DARK SHADOWS, 1971, 1/2 p full color 55 FLASH GORDON, 1/2 & 1/3 p. full color, 1965-6 53 PHANTOM by by Barry, 1965, 1/3 p. full color; 28 daily DICK TRACY, 1941 dates

DELL ABNER, 21 full p. full color strips, 1939-41. 283 daily BLONDIE, 1940-1941, squared LONE RANGER, 140 half and third Sun. color strips, 1950-53; also about 30 smaller late 1940s & black & white, plus some dailies. This and above three sets of comics combine SUPERMAN about 200 full color tabs from late 1940s into early 1950s, trimmed, good runs

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Western Kid all issues with art by JOE MANEELY

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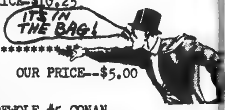

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1974 NEW YORK COMIC ART CONVENTION

CONVENTION CHAIRMAN • PHIL SEULING
P.O.BOX 177 CONEY ISLAND STATION
BROOKLYN, NEW YORK 11224

How can the 1974 version of the mind-boggling Comic Art Convention possibly match the festive, big, BIG 1973 version? Can 1974 be better and even bigger than those star-filled, exciting five days? It may be and it may not be, but you can be sure of the features that *always* identify this Convention—the satisfied and excited crowds, the spacious all-encompassing size of it, the great artists and writers in personal appearance, the exhibits that dazzle and fascinate, the atmosphere that combines the best features of circus and private club—that make this Convention the one to set your calendar by!

Even now it is too early to announce all the features of the Convention as they will happen, but how about a short preview? Let's go.

THURS · JULY 4
FRI · JULY 5
SAT · JULY 6
SUN · JULY 7
MON · JULY 8
10 AM – 7:30 PM
Close Mon
5 PM

Will Eisner will narrate a slide show about the *Spirit*, giving all of us a chance to hear the how's and why's of the strip directly from the writer/artist's point of view.

A retrospective art show will feature the world of the brilliant Winsor McCay, who combined the elements of fantasy and poetry and the talent of a genius into the fabulous *Little Nemo* strip. *Nemo* has been shown in the Metropolitan Museum of Art, and now here.

Vaughn Bodé will present a new version of his intriguing and wildly appreciated Cartoon Concert. Don't miss a minute!

The Costume Parade last year astonished even those who *expected* a rainbow display of ingenious costumes. Bring your costumes and enter right up to stage time. Cameras ready? (And remember, *cash* prizes!)

Joe Simon is one of the artists whose influence is felt every time a comic book is opened. By himself and as part of the Simon-and-Kirby team, he has been setting a standard of quality and dynamism for years that others had to follow or be lost. From *Captain America* to the *Sandman*, Joe Simon has led the field. He will be the Convention's guest of honor.

Concentrated in one area will be the highlight work of Mike Kaluta, Jeff Jones, and Berni Wrightson—one of the most popular features at last year's Convention!

An auction a day will keep restlessness away. Some bombs and some beauties will be up for bids, as usual.

From Marvel's bold bullpen emerges Mighty Roy Thomas, writer/editor of some of the best of the best in the comic book field! Roy will be another great Convention guest of honor.

The films this year will be *better*, and they will fill the first four evenings of the Convention, and best of all—they will be announced in advance!

Care to hear a point of view concerning how comics stories are told in graphics? Johnny Romita will show and tell on that subject, as a special Convention feature.

A display room will be set aside for the works of Rich Buckler, Ken Barr, and Richard Corben to promote their new book which will be published by then.

And this is just the beginning! More will be added as we get confirmations, and there will surely be as many slide shows, exhibits, talks, panels, and *more* than you can handle!

Get ready for a blast!

MAKE CHECKS AND MONEY ORDERS PAYABLE TO:
PHIL SEULING, P.O. BOX 177, CONEY ISLAND STATION, BKLYN ,N.Y.11224

REGULAR MEMBERSHIPS @ $7.50 _____

SUPPORTING MEMBERSHIPS @ $2.50 _____

LUNCHEON TICKETS @ $9.00 _____

NAMES OF REGISTRANTS

NAME _____

ADDRESS _____

CITY, STATE _____

NAME _____

ADDRESS _____

CITY, STATE _____

OTHERS: PLEASE LIST ON SEPERATE SHEET TOTAL $ ENCLOSED _____

MEMBERSHIP

Regular membership covers all five days and includes all activities. $7.50 in advance or $9.00 at the door

Daily membership will be available only at the door $3.00

Supporting membership (non attending) $2.50

All tickets are held in your name at the convention registration area to avoid losses through the mail

All regular and supporting members who register before April 15, 1974 will be listed in order of registration in the big Souvenir Program. Program books will be available later at $3.00.

HOTEL

The Seventh Annual Comic Art Convention is again at the big, lovely Hotel Commodore on New York City's Park Avenue. Next to Grand Central Terminal, the hotel is a short walk from the United Nations, the Broadway theaters, Fifth Avenue's Incredible shops, Radio City, and Times Square. All trains and buses converge here. New York City is at your convenience. Every room is sound-proof and air conditioned.

Special room rates for Convention members are:

SINGLE. $18.00
DOUBLE or TWIN. $24.00
TRIPLE. $30.00
QUAD. $33.00

These special rates will apply for one week before and one week after the convention, for your vacation convenience.

LUNCHEON

The Awards Luncheon will be held on Saturday, July 6. Receiving awards this year will be Joe Simon and Roy Thomas. Tickets to the luncheon are $9.00 each and early reservations are to everyone's advantage.

DEALERS

A table six feet long by 2 1/2 feet deep is $75.00 (Price covers all five days and *one* admission) until May 15. After that the price is $100.00 per table. (By March First, 55 of 120 available tables had been sold.) Earliest reservations (payment enclosed) get the best locations, although there are no bad ones.

Small (bridge) tables are available at $15.00 per day per table. Specify which days you want.

Dealers: send fees to Phil Seuling. Information sheets will be sent out about two weeks prior to the Convention.

ADVERTISING

The Souvenir Program will reach more than 7000 people. Ad rates follow:

	PROFESSIONAL	FAN
FULL PAGE	$75.00	$60.00
HALF PAGE	$45.00	$45.00

Printed size, full page 5 1/2" x 8 1/2"
Recommended original size of ad, submitted camera ready: 5" x 8"
Ad deadline: April 10, 1974

CONVENTION HOURS

Wednesday July 3 6pm to 10pm (Pre-registration)

Thursday July 4 } 10am to 7:30pm
Friday July 5 } (and films from
Saturday July 6 } 7:30 pm-3:00am)
Sunday July 7 }
Monday July 8 10am to 5pm

HOTEL ROOM RESERVATION FORM

Send no money, pay the hotel when you arrive
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City, State & Zip _____

Arrival Date _____ Hour _____ AM/PM

Departure Date _____ Hour _____ AM/PM

In Person BUSTER CRABBE

RETURN WITH US NOW TO THOSE THRILLING DAYS OF YESTERYEAR !

If you had a time machine and could use it to step back into the past, which era would you visit first? The Hollywood of the 1930s and '40s, where serials were king and where The Marx Bros., Laurel & Hardy and Abbott & Costello were running riot thru the hearts of America? Or would you use the time machine to step back to the days when comics were 68 pages for one thin dime and where superheroes such as CAPT. MARVEL, SPY SMASHER and CAPT. AMERICA were saving the world from evil? Or how about using your time machine to span the years, back to when radio was in its golden age and shows like AMOS & ANDY, CAPT. MIDNIGHT and THE SHADOW filled the airwaves?

If the above thoughts appeal to you then take heart, friends! We offer the next best thing to a time machine...

Yep, for 4 fabulous days, you can join thousands of your fellow fans and journey back thru time, thanks to this outta'site convention. No matter if your bag is comics or serials or classic movies or old radio or movie material or pulps or . . . well, almost anything, then THIS is the place!

This is our fourth annual convention, and we're offering more guests, more films, more serials, more special exhibits, and more surprises than ever before!

DEALERS ROOM

Wow, here's where the action is—a giant dealers' room with over 125 tables, each jammed with comics, pulps, movie items, etc. to boggle the mind of any fan! We're calling it the "Million Dollar Dealers Room' because we'd like to think there'll be a million bucks worth of material there! All wall tables are sold out, and regular floor tables are going fast! While they last, they're $19.50 and for fastest action on this, we suggest you AIRMAIL your order, or call (214) 242-4106 to reserve your tables. And note: unlike some Texas conventions, we will NOT stick tables outside in the hall!! This is unfair to everyone concerned, and we'll never be guilty of it.

Flash Gordon, Buster Crabbe, Capt. Galiant, Capt. Silver and Frazetta's Thun-da King of the Congo!

I. STANFORD JOLLEY - Famed as "The King of the Serial Villains," this versatile actor has appeared in over 20 serials and 500 movies! Usually cast as the villain, Mr. Jolley is certainly the "villain we love to hate!" His most memorable role was as THE CRIMSON GHOST in the serial of the same name.

DUNCAN RENALDO - Need we tell you, it's THE CISCO KID! A favorite with fans for years, Mr. Renaldo's credits include 10 serials and dozens of other films!

MONTE HALE - Singing star and one of Republic Picture's most popular western film stars!

JIM BANNON - Popular cowboy star who portrayed RED RYDER in the movies and starred in the I LOVE A MYSTERY films.

SMITH BALLEW - A popular western star in the 1930s and '40s. Smith Ballew also had the starring role in the serial TEX GRANGER.

REB RUSSELL - Credited as being the first actor to make a sound western, ex-football star Reb Russel, and his horse "Rebel" starred in many popular gunsmoke sagas in the 1930s.

5 SERIALS

THE CRIMSON GHOST - A Republic serial in 12 smashing chapters; I, Stanford Jolley stars as the master criminal out to conquer the world!

THE MIRACLE RIDER - Starring Tom Mix in his last screen appearance! This is a combination of sci and western!

AMERICAN NOSTALGIA CONVENTION

July 11-14, 1974

In Dallas

BAKER HOTEL

GUESTS:

BUSTER CRABBE - Famed as "The King of the Serials,' Crabbe has starred as

IMPORTANT!

JUST AS WE GO TO PRESS, FINAL CONFIRMATION COMES FROM OUR COMIC ART GUEST OF HONOR!!! WE'RE HONORED TO ANNOUNCE THAT..... gil kane

FAMED ARTIST OF GREEN LANTERN, THE ATOM, KA-ZAR, CAPT. AMERICA, SPIDERMAN AND MANY OTHER GREAT STRIPS, WILL BE OUR SPECIAL COMIC ART GUEST OF HONOR!!! HERE'S YOUR CHANCE TO MEET AND TALK WITH ONE OF THE MOST TALENTED, RESPECTED ARTISTS IN THE FIELD!

THE TIGER WOMAN - A 12 chapter Republic serial, with Rocky Lane, Linda Stirling, and our guest, Duncan Renaldo.
ZORRO'S FIGHTING LEGION - Republic's masterpiece, starring Reed Hadley with the villainy of the "golden god," Don del Oro!
FLASH GORDON'S TRIP TO MARS - The best of the Flash Gordons! Stars Buster Crabbe and Charles Middleton as Ming the Merciless!

TOPPER - The 1936 comedy gem that first introduced Cosmo Topper to his ghostly friends! Stars Cary Grant!
MEET JOHN DOE - Frank Capra's ode to America, in one of the most dramatic of all films; Gary Cooper stars!
PLUS films starring:

LAUREL &HARDY

W.C. Fields

The Marx Brothers

The 3 Stooges

FEATURE FILMS

THE WALKING DEAD - A rare, lost film with Boris Karloff! a not-to-be-missed shocker!
THE MAD GENIUS - Karloff stars with the great John Barrymore in a tale of revenge and madness!
MYSTERY OF THE WAX MUSEUM - We have unearthed an original technicolor print of this rare, rare classic, starring Fay Wray and Lionel Atwill!
DOCTOR X - The rare classic you've heard so much about! With Fay Wray and Preston Foster!
CHARLIE CHAN AT THE OPERA - It's Karloff vs. Warner Oland in this, the best of all the Chan flicks!
THE BRIDE OF FRANKENSTEIN - The great one! Considered by film fans as the monster picture!
MURDER BY TELEVISION - Another "lost" film, with Bela Lugosi!
FOOTLIGHT PARADE - The most famous Busby Berkeley epic of all, with James Cagney and Ruby Keeler.
CRIMES OF STEPHEN HAWKE - With Ted Slaughter as the infamous monster known as "the spine-breaker!"
I LOVE A MYSTERY - Superb thriller based on the famed radio show and starring our guest, Jim Bannon!
KING KONG - The best special effects, the most dramatic story: it's a classic not to be missed! UNCUT version!

B-WESTERNS

We'll be showing lots of those great ol' B-Westerns, with such stars as Hopalong Cassidy, Tex Ritter, Gene Autry, Buck Jones, The Range Busters, John Wayne, Ken Maynard, etc. ! These films will include many westerns not seen in years!

CARTOONS

We'll have a cartoon carnival, with lots of Warner Bros., and Disney color cartoons! Also Betty Boop!

PLUS: Television Retrospective, with episodes of SUPERMAN, AMOS & ANDY, THE LONE RANGER, and many more early programs!

The '74 con is being held at the Baker Hotel, Dallas, which boasts some of the finest convention facilities in the state. And there's FREE parking for registered guests—no other con offers you this!

With all these goodies, you're probably expecting tickets to cost $15 to $20—not so! Tickets are only $7.50 in advance or $9 at the door, and this one price gets you in for all 4 days!

Order tickets and dealer tables from:

American Nostalgia Convention
Larry Herndon, Chairman
1830 Highland Dr.
Carrollton, Texas 75006

We've prepared a special 16 page magazine with full details about the convention, its program, guests, serials, auctions, contests, films, etc., and we'd be delighted to mail you a copy if you'll send your name and address plus a 10¢ stamp (for postage) to the above address. Even if you don't think you'll be able to attend the con, you STILL should get this magazine!

PROGRAM BOOK

We're preparing a giant Program Book to showcase this convention as no other con has seen! It'll be given free to all who attend, plus distributed to supporting members across the country and mailed to a large number of other interested fans and collectors. If you'd like to advertise with us, please note that we are now accepting ads, as follows:

Full page (8-1/2 x 11)	$17.00
Half page (5-1/2 x 8)	9.00
Quarter page	5.00

Ads should be submitted camera ready and originals can be twice-up or any percentage of the sizes listed above. This is your chance to reach thousands of interested customers, at a bargain low cost! Deadline for gettings ads to us is June 12th. Send your ads to the above address.

PHANTASMAGORIA IS HAVING A FEAST OF THE IMAGINATION — AND YOU ARE INVITED TOO!

Kenneth Smith's

Phantasmagoria 4

THE EVENT OF THE YEAR IS ABOUT TO HAPPEN FOR FANS OF FINE FANTASY ART: IN THIS FOURTH EXQUISITE ISSUE IS A TALE RANGING THROUGH ALL THE WORLDS BEHIND HUMAN TIME, A STORY ABOUT "CERETA DREAMING" IN THE DEPTHS OF HER UNCONSCIOUS — THIS GIRL, THIS MYSTERY CAN ONLY UNDERSTAND HERSELF BY EXPLORING THE ASTONISHING SURPRISES THAT LIE HIDDEN IN HER DREAMS. THE ART WAS DONE BY KENNETH SMITH IN COLLABORATION WITH HANNES BOK, MIKE KALUTA, ROY KRENKEL, WALLY WOOD, AND OTHERS. THIS ISSUE HAS TINTED INK THROUGHOUT ITS 40 PAGES OF SUPERBLY PRINTED ART, PLUS A TWO-COLOR COVER AND FOUR FULL PROCESS-COLOR PAINTINGS INSIDE — SEE FOR YOURSELF THE QUALITY OF THIS RENOWNED MAGAZINE (MONEY-BACK GUARANTEE!).

BEFORE JULY 31, 1974, PHANTASMAGORIA 4 WILL BE AVAILABLE BY SUBSCRIPTION FOR $3 PER COPY; AFTER THAT DATE, IT WILL BE $5, LIKE ITS PREDECESSORS, PHANTASMAGORIA #1 (A FABLE FROM THE AGE OF REPTILES), #2 (TWO S-F HORROR STORIES WITH COLOR PROCESS COVER) AND #3 (A FABLE FROM THE AGE OF FISH — COLOR COVERS AND INTERIOR TINTS). FOR FURTHER INFORMATION ABOUT THOSE BACK ISSUES AND ABOUT ART PORTFOLIOS AND FUTURE PROJECTS, SEND 50¢ IN STAMPS FOR A LAVISHLY ILLUSTRATED BROCHURE (INCLUDING A REDEEMABLE COUPON WORTH AT LEAST $1). WE ARE CONTINUING THE SPECIAL OFFER MADE LAST YEAR: ALL DOUBLE-COPY SUBSCRIPTIONS (2 COPIES OF THE SAME ISSUE — PAST, PRESENT, OR FUTURE) WILL RECEIVE BOTH COPIES AUTOGRAPHED BY THE ARTIST; AND ALL TRIPLE-COPY SUBSCRIPTIONS WILL RECEIVE THREE AUTOGRAPHED COPIES PLUS A NUMBERED AND SIGNED LIMITED-EDITION PRINT. — DON'T PROCRASTINATE! YOU WON'T BE SEEING ANOTHER AD FOR THIS ISSUE!

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BATON ROUGE, LA. 70803

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STAR TREK 74

June 20-23, 1974

Walter Koenig

Our guest of honor will be Walter Koenig!! He will be giving an informal talk and will be discussing various aspects of "The TV Show That Refuses To Die". This will be followed by a question and answer period. Here is your chance to really get to know "Mr. Chekov", for he will be there three full days -- Thursday, Friday, and Saturday.

FREE-STAR TREK BLOOPERS

We will be giving away, among other things, a doorprize we feel any Star Trek fan would give his eye teeth to own-- a 16mm sound and color print of the Star Trek Blooper film.

COSTUME CONTEST: STAR TREK '74 and HOUSTONCON '74 will have a combined gala costume contest with a first prize of $100.00 in cash!! So let's get busy and make sure that Star Trek is well represented in it.

FIRST TIME EVER, TWO CONS FOR THE PRICE OF ONE!

We are proud to announce the biggest single fan project ever before attempted -- STAR TREK '74 and HOUSTONCON '74.

G.B. Love (chairman of STAR TREK 74) and Earl Blair (chairman of HOUSTONCON 74) are working together to bring you what may be the biggest single fan gathering ever seen. Last year Houstoncon, alone, drew nearly 2,000 people, which was by far the biggest such gathering ever to take place in the Southwest. And this year, with two complete conventions being held at the same time and place, the total attendence may be almost unbelievable. Can you afford to miss such an event?

If you're a nostalgia fan (comic books, Big Little Books, old movies, serials, B-westerns, etc), then HOUSTONCON 74 is your cup of tea. If you're a Star Trek and science fiction movie fan, then STAR TREK 74 is where it's at. But you do not have to choose between the two, because you can attend both conventions (which are being held in the same hotel on the same dates) and one regular-priced ticket will get you into both cons. You can find more information on HOUSTONCON elsewhere in this issue, but now let me tell you a little about STAR TREK '74.

We will have two rooms at our disposal--"The Vulcan Outpost" and "The Transporter Room." The Vulcan Outpost will contain our art display (among other things, a large collection of the astronomical paintings of famed artist Morris Scott Dollens), a large Star Trek display, and our dealers tables. The Transporter room is where we will be showing our films and a giant narrated Star Trek slide show (over 500 slides will be screened). We will be presenting a film program guaranteed to please any Star Trek fan, including at least 8 complete Star Trek tv shows (in color, of course), plus the fantastically funny blooper film. We will be screening at least 7 science fiction movie classics, including: "THE TIME MACHINE", "FORBIDDEN PLANET", "1984", "THE DAY THE EARTH STOOD STILL", "INVASION OF THE BODY SNATCHERS", "EARTH VS. THE FLYING SAUCERS", and "WAR OF THE WORLDS".

Tickets for STAR TREK '74 are $7.50 in advance or $10.00 at the door, for all four days. And remember, this one ticket gets you into both conventions. Dealers tables in "The Vulcan Outpost" are $15.00 in advance or $20.00 at the door. We only have a limited number of tables so be sure and order yours in advance. Send all ticket and table orders to: STAR TREK 74, c/o Earl Blair, 2511 Pennington St., Houston, Texas 77016

CONVENTION SITE: STAR TREK '74 (and HOUSTONCON '74) will be held at the beautiful Sheraton-Lincoln Hotel in the heart of Houston. Room rates are: Single $21.00, Double $26.00, Triple $29.00. Again, it is very advisable to make your room reservation in advance! To make your reservation just write to STAR TREK '74 at the above address and we'll make it for you.

CHAIRMAN G. B. Love
VICE-CHAIRMAN JOHN ELLIS

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